innovations '88

Hilroy Fellowship Program

Programme de bourses au mérite Hilroy

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INNOVATIONS IN TEACHING

RÉSUMÉS OF THE HILROY FELLOWSHIP PROGRAM

1988

administered by

CANADIAN TEACHERS' FEDERATION TRUST FUND

110 Argyle Avenue
Ottawa, Ontario
K2P 1B4

INNOVATIONS DANS L'ENSEIGNEMENT

RÉSUMÉS DU PROGRAMME DE BOURSES AU MÉRITE HILROY

1988

administré par le

FONDS EN FIDUCIE DE LA
FÉDÉRATION CANADIENNE DES ENSEIGNANTES
ET DES ENSEIGNANTS

110, avenue Argyle
Ottawa (Ontario)
K2P 1B4

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Les projets gagnants des bourses nationales sont publiés dans les deux langues officielles. Pour faciliter la compréhension de l'objet des autres projets, l'introduction de chacun d'eux est traduite dans l'autre langue officielle.

FOREWORD

Each year the Canadian Teachers' Federation proposes to publish the résumés of projects of the Hilroy Fellowship Program. This booklet contains the résumés for the year 1988.

In the index at the back of the booklet is a listing of projects of the previous five years. Résumés for each of the previous five years are available on request.

You will note that each résumé has a project number, in addition to its title and author. If, after reading the résumés, you would like to see the original material, we will copy it when feasible and have it sent to you for your own use. If the project involves the use of concrete materials such as tapes, slides or non-reproducible material, these will be sent to you on loan for a given period of time.

Requests should be addressed to: Canadian Teachers' Federation, 110 Argyle Avenue, Ottawa, Ontario K2P 1B4.

The Canadian Teachers' Federation will make every effort to have all the projects readily available for those who wish to study them further.

Projects are accepted, published and reproduced in the language chosen by the author(s) and are not translated by this office except for the seven projects selected for special national recognition. To provide ready understanding of the subject matter of all other projects, however, the introduction to each project is translated into the other official language.

We hope the publication of these résumés will prove of value to the many educators across Canada who are interested in creative and innovative, teacher-prepared materials in the field of education.

AVANT-PROPOS

La Fédération canadienne des enseignantes et des enseignants se propose de réunir, dans une publication annuelle, les résumés des projets réalisés dans le cadre du Programme de bourses au mérite Hilroy. Le présent livret renferme les résumés pour l'année 1988.

Les dernières pages du livret fournissent la liste des projets des cinq dernières années. Les résumés des projets mentionnés peuvent être obtenus sur demande.

Chaque résumé est accompagné d'un numéro, outre le titre et le nom de l'auteur. Après la lecture, si vous voulez obtenir les documents originaux, nous les reproduirons si possible et vous les enverrons. Si le projet comprend l'utilisation de rubans, de diapositives ou d'autre matériel non reproductible, nous nous ferons un plaisir de vous prêter ceux-ci pour une période déterminée.

Prière d'adresser toute demande à la Fédération canadienne des enseignantes et des enseignants, 110, avenue Argyle, Ottawa (Ontario) K2P 1B4.

La Fédération canadienne des enseignantes et des enseignants s'efforcera d'avoir tous les projets disponibles à l'intention des personnes désireuses de les étudier davantage.

Chaque projet est reçu, publié et reproduit dans la langue de l'original; notre bureau n'en fait pas la traduction, sauf pour ce qui est des sept projets qui ont mérité des bourses nationales. Cependant, pour faciliter la compréhension de l'objet de tous les autres projets, l'introduction de chacun d'eux est traduite dans l'autre langue officielle.

Nous espérons que cette publication sera utile aux éducateurs du Canada qui s'intéressent à ces exemples de matériel didactique créateur et innovateur conçus par des membres de la profession enseignante.

INTRODUCTION

The Hilroy Fellowship Program was established in 1969 by the Roy C. Hill Charitable Foundation and is administered by the Canadian Teachers' Federation Trust Fund. The aim of the Program is to encourage and reward active classroom teachers who have developed new ideas for the improvement of teaching practices.

Teachers who are working at any level in an elementary or secondary school and who have devised new methods, new approaches or new teaching devices, are eligible to apply for Fellowships. Small groups of teachers who worked as a team under a coordinator are also eligible. Application forms and related instructions may be obtained from the Secretary-Treasurer, CTF Trust Fund, 110 Argyle Avenue, Ottawa, Ontario K2P 1B4 or from provincial or territorial teachers' organizations. Applications may be in either English or French.

Recommendations for the award of Fellowships of $2,500 each at the provincial level are made by the provincial teacher organizations. Recommendations for the award of a Fellowship of $2,500 to teachers in the Territories, for six national awards for great merit ($5,000 each) and for one award of outstanding merit ($10,000) are made by a National Advisory Council. The final selections in all cases are subject to ratification by the Roy C. Hill Charitable Foundation.

All applications must include a brief summary of the Hilroy Fellowship Program application at the time of submission. This summary shall be completed on the prescribed form provided with the Application Form and should include a brief description of the major points discussed under the headings indicated. The summary must be written in such a manner as to be clear and concise enough to stand on its own merit. As the summaries of award-winning applications will be published for the purpose of subsequent dissemination of information regarding the Hilroy Fellowship projects, the summary must be prepared so that it will be suitable for such publication. Full payment of awards will be made on completion of satisfactory summaries. The above-mentioned summary is intended to be in addition to and not a replacement for a fully detailed description of the application being submitted.

In all matters relating to the Hilroy Fellowship Program and the awards, the decision of the Roy C. Hill Charitable Foundation is final.

While the stated purpose of the Hilroy Fellowship Program is to encourage and reward the innovative classroom teacher, it may be considered to have a more far-reaching objective — the fostering of improved teaching practices for the general improvement of education. In keeping with this objective, this publication is a compilation of the résumés of innovative projects by classroom teachers, projects for which the innovators have been

judged worthy of recognition by the award of a Hilroy Fellowship. It is hoped that this publication and the résumés it contains will encourage other teachers to experiment and to innovate.

Copies of this report are available to practising teachers without charge on request to the Secretary-Treasurer, CTF Trust Fund, 110 Argyle Avenue, Ottawa, Ontario K2P 1B4.

SEE LAST PAGE OF THIS BOOKLET FOR ORDER FORM FOR HILROY APPLICATION FORMS AND PREVIOUS YEARS' COPIES OF INNOVATIONS WHICH ARE STILL IN PRINT.

INTRODUCTION

Établi en 1969 par la Fondation de bienfaisance Roy C. Hill, le Programme de bourses au mérite Hilroy est administré par le Fonds en fiducie de la Fédération canadienne des enseignantes et des enseignants. Il vise à encourager et à récompenser le personnel enseignant qui a conçu de nouveaux moyens de perfectionner les méthodes pédagogiques.

Les membres de la profession enseignante du palier élémentaire ou secondaire qui ont établi de nouvelles méthodes, ou de nouveaux moyens didactiques, peuvent présenter une demande. Les petites équipes enseignantes, travaillant sous la direction d'un coordonnateur, sont également admissibles. On peut obtenir des formules de demande ou des indications pertinentes en s'adressant au secrétaire-trésorier, Fonds en fiducie de la FCE, 110, avenue Argyle, Ottawa (Ontario) K2P 1B4, ou aux organisations provinciales ou territoriales de la profession enseignante. Les demandes peuvent être présentées en français ou en anglais.

À l'échelle provinciale, les organisations de la profession enseignante recommandent des candidatures pour les bourses valant 2 500 $. Le Conseil consultatif national recommande des candidatures pour : une bourse de 2 500 $ destinée au personnel enseignant des territoires, six bourses nationales pour mérite notable de 5 000 $ chacune, et une bourse pour mérite exceptionnel de 10 000 $. Dans tous les cas, la sélection finale doit recevoir l'approbation de la Fondation de bienfaisance Roy C. Hill.

Un sommaire du projet faisant l'objet d'une demande de bourse Hilroy doit accompagner la formule. Il doit être rédigé sur la formule officielle et devrait comporter une brève description des principaux points sous les rubriques indiquées. Il doit être clair et concis afin de rendre justice au projet sans nécessiter d'autres détails. Comme les sommaires serviront ensuite à diffuser des renseignements sur les projets primés, ils doivent être prêts à publier. Le versement intégral des bourses ne sera effectué qu'à condition qu'un sommaire satisfaisant soit fourni. Le sommaire susmentionné est censé accompagner et non pas remplacer la description détaillée du projet soumis.

Pour tout ce qui concerne le Programme de bourses au mérite Hilroy et l'attribution des bourses, la décision de la Fondation de bienfaisance Roy C. Hill est sans appel.

Même si le Programme est destiné à encourager et à récompenser le personnel enseignant innovateur, son but est de portée beaucoup plus grande: il vise à promouvoir l'amélioration des méthodes pédagogiques en vue de l'avancement général de l'éducation, en raison de quoi la présente publication est mise à votre disposition. Elle constitue un recueil des résumés de projets innovateurs réalisés par des membres du personnel enseignant qui ont ainsi mérité une distinction, soit l'obtention d'une bourse

Hilroy. Ce recueil est publié dans l'espoir de motiver d'autres membres de la profession enseignante à innover et à tenter des expériences.

Les membres du personnel enseignant peuvent obtenir des exemplaires gratuits du présent rapport en adressant une demande au secrétaire-trésorier, Fonds en fiducie de la FCE, 110, avenue Argyle, Ottawa (Ontario) K2P 1B4.

À LA DERNIÈRE PAGE DE CE LIVRET, VOUS TROUVEREZ UNE FICHE DE COMMANDE POUR LES FORMULES DE DEMANDE HILROY ET LES EXEMPLAIRES D'INNOVATIONS ENCORE DISPONIBLES.

NATIONAL AWARD FOR OUTSTANDING MERIT

88-1

Name and address of teacher:

Richard Edwardson
9133 Gay Street
Fort Langley, British Columbia
V0X 1J0

Name and address of school:

Royal Heights Elementary
11665-97th Avenue
Surrey, British Columbia
V3V 2B9

Richard Edwardson

Title:

"DIG" – A SIMULATED ARCHAEOLOGICAL EXCAVATION FOR SOCIAL STUDIES

Introduction

"DIG" is a simulated archaeological excavation. Following the Social Studies curriculum for B.C., the students study basic archaeological techniques, human anatomy, surveying and triangulation. They are then sent to a site where a large collection of artifacts and skeletal remains representing finds from Early Man to Ancient Greece have been buried. Using the techniques they have learned, the students excavate the site and take their finds back to the classroom for analysis. These finds form the starting point for many of their Social Studies and Science lessons for the remainder of the year.

From a teacher's point of view, this project works very well, it works consistently, and neither I nor my students have ever lost our enthusiasm for it. It gives the kids an experience that is quite different from any they have had before. Plutarch wrote that *"a child's mind is not a vessel to be filled; it is a fire to be kindled"*. I believe that, if teachers can make education exciting, the kids will come back to it – on their own time, in their own way, with their own interests. But they'll come back.

Characteristics of Students

The students are in Grade 7 and range in age from 11 to 13. The excavation has been designed to accommodate a class of thirty but it can be easily expanded to take a second class of equal numbers. A team of twenty-five of my ex-students, ranging in age from 14 to 19, help me in this project in the role of site supervisors (teachers), camp helpers, camera teams and security guards. (The security is necessary as we camp on the site for three nights.) This project has been running for ten years.

Objectives

The first objective is to get the pupils excited about the study of the past and to show them that such a study is relevant. Second, I wish them to be able not merely to memorize facts but to apply them in practical ways. Third, I am trying to get them to think creatively and to learn problem-solving techniques. Fourth, by making them work in groups and depend upon others for an exchange of information, I am trying to encourage skills in social interaction, organization, and decision-making. Finally, I am trying to develop their own self-esteem by giving them an opportunity for success in a different, unfamiliar environment.

The project definitely motivates the students. It offers different types of success for a wide variety of children and it allows them to use cooperative, problem-solving and empathetic skills that cannot be objectively evaluated by tests but can be applied beyond the classroom in everyday interaction.

Description

The pupils spend the month of September in a program which integrates Social Studies, Science, Math, Writing, and Art. They learn human anatomy, archaeological techniques, lines and angles, triangulation, observation, data collecting, classification, and hypothesicing. My ex-students spend a day with me "salting" the site with over seven hundred artifacts, several skeletons, and clay reproductions of hominid skulls. With the exception of the human skeletons, which are real, all of the finds have been handmade and required very little artistic skill. The children establish a camp on the site where they are responsible for their own tents, equipment, and cooking. They map and survey the area, search for fragments of artifacts (which serve as clues to the main finds), and then excavate the site. The finds are uncovered, recorded accurately on maps, packed and taken back for further study in class. The skeletal remains are studied closely for evidence of age and sex and for signs of injury or disease. The artifacts are classified by type and artistic style and are dated. The entire site is then reconstructed and hypotheses are drawn and tested.

The "DIG" is large now – after all, I have been at it for ten years – but it began as a relatively small project and, if a teacher wishes, it can remain small. I let my project grow simply because my students enjoyed it so much. My "site" is set on a one-acre hillside but, when I first began it, I used a ten-metre slope of loose sand on the side of a schoolyard. The size is immaterial; the success of the method remains the same. To use this project, teachers would have to begin with only a few finds and they need not expand. The concept works even in its simplest form.

The major amount of the teaching is done after the excavation. My students use a Lab Book to record and analyze everything they have found. All the finds serve as starting points for lessons in a variety of subjects throughout the year. The "lab work", the analysis and interpretation of the

finds, involves all the disciplines and methods taught in Grade 7. But each find gives a concrete meaning to whatever theoretical concept I try to teach. Thinking and motivation are really the things the "DIG" is all about. These two elements are found in every aspect of the curriculum. The "DIG" gives me the ammunition to hit the targets I want.

Evaluation

The objectives and the methods of evaluation cover a very wide range from simple memory tests through creative thinking and hypothesizing to the more subjective weighing of cooperation and interaction skills. This project makes such evaluation very easy. I learn more about the students during the three days of "DIG" than in a month of regular classroom work.

Conclusion

This project has grown over ten years and now is quite a complex undertaking with a large number of finds and a strong support staff. The kids in the class change after the "DIG". They begin to feel more grown up. They have done something new, something different and challenging. They've learned new things and found that learning can be fun.

I changed, too. I started with a single goal and a simple philosophy and uncovered more than I realized. I am a teacher to the kids but also a co-learner with them. Every year, I gain more knowledge than I give away. The "DIG" helps that process of change – in me, in my ex-students who come back to help with the teaching, in the kids. We go out to find bones and, along the way, we discover a bit of ourselves.

CBC News did a story on this project and the reporter asked me why I went to so much trouble. The answer then was simple: *"Because the kids love it and it works"*.

The children have the chance to lift their eyes from the printed page and actually apply their learned skills in a realistic setting. Whether the site was large or small, the project from its inception succeeded in reaching all the goals I had created for it. It works for me and I am sure it can work equally well for others.

Excavating a Shaft Grave from the Mycenaean site

BOURSE NATIONALE POUR MÉRITE EXCEPTIONNEL

Nom et adresse de l'enseignant : 88-1

Richard Edwardson
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V0X 1J0

Nom et adresse de l'école :

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Richard Edwardson

Titre:

SIMULATION DE FOUILLES ARCHÉOLOGIQUES DANS LE CADRE DU COURS DE SCIENCES SOCIALES

Introduction

Le projet est une simulation de fouilles archéologiques. Conformément au programme de sciences sociales de la Colombie-Britannique, les élèves étudient des techniques archéologiques de base, l'anatomie humaine, la géodésie et la triangulation. On les envoie ensuite sur un site où ont été enfouis un grand nombre d'artefacts et d'ossements correspondant à des découvertes allant de l'ère des premiers hommes jusqu'à la Grèce antique. Utilisant les techniques qu'ils ont apprises, les élèves fouillent le site et ramènent leurs découvertes en classe à des fins d'analyse. Ces découvertes servent de base à un grand nombre de leurs cours de sciences sociales et de sciences pendant le reste de l'année.

Du point de vue de l'enseignant, ce projet fonctionne très bien et de façon constante, et ni moi-même ni mes élèves n'avons perdu de notre enthousiasme à son égard. Il fait vivre aux enfants une expérience sensiblement différente de tout ce qu'ils ont connu auparavant. Plutarque a écrit que *"l'esprit d'un enfant n'est pas un récipient à remplir; c'est un feu à allumer"*. J'ai la conviction que, si les maîtres peuvent faire de l'apprentissage une expérience stimulante, les élèves y reviendront – ils le feront pendant leur temps libre, à leur façon à eux, attirés par leurs propres intérêts, mais ils y reviendront.

Caractéristiques des élèves

Il s'agit d'élèves de 7e année âgés de 11 à 13 ans. Les fouilles ont été conçues de façon à pouvoir accueillir une classe de trente élèves, mais on

peut facilement les élargir pour y faire participer une deuxième classe de même taille. Vingt-cinq de mes anciens élèves, dont l'âge varie entre 14 et 19 ans, m'aident à mener à bien ce projet en agissant en tant que responsables du site (enseignants), assistants, photographes et gardiens de sécurité. (Il est nécessaire d'assurer la sécurité puisque nous campons sur le site pendant trois nuits.) Ce projet est en marche depuis dix ans.

Objectifs

Le premier objectif consiste à éveiller l'intérêt des élèves pour l'étude du passé et à leur en montrer la pertinence. Deuxièmement, je vise à ce qu'ils soient capables non seulement de mémoriser des faits, mais également d'utiliser concrètement leurs connaissances. Troisièmement, je m'efforce de leur inculquer des capacités de réflexion créatrice ainsi que des techniques permettant de résoudre des problèmes. Quatrièmement, en les faisant travailler en groupes et dépendre de l'échange d'informations entre eux, je cherche à renforcer leurs aptitudes à l'interaction sociale, à l'organisation et à la prise de décisions. Enfin, ma démarche vise à les valoriser en leur donnant une occasion de réussir dans un cadre nouveau pour eux.

Il ne fait pas de doute que ce projet motive les élèves. Il offre divers types de réussite à une large gamme d'enfants et il leur permet de faire appel à leurs capacités de coopération, de règlement de problèmes et d'empathie. Certes, il s'agit là de capacités qu'on ne peut mesurer à l'aide d'un examen mais qui peuvent être utilisées, en dehors de l'école, dans les interactions de la vie quotidienne.

Description

Les élèves consacrent le mois de septembre à un programme comprenant les matières suivantes : sciences sociales, sciences, mathématiques, rédaction et art. Ils apprennent l'anatomie humaine, les techniques archéologiques, les lignes et les angles, la triangulation, l'observation, la collecte de données, leur classement, ainsi que la formulation d'hypothèses. Pendant une journée, mes anciens élèves et moi-même "truffons" le site de plus de sept cents artefacts, de plusieurs squelettes et de reproductions en argile de crânes d'hominidés. À l'exception des squelettes humains, qui sont authentiques, tous les autres éléments ont été fabriqués à la main et n'ont nécessité que peu d'aptitudes artistiques. Les enfants établissent un camp sur le site; ils y ont la responsabilité de leurs propres tentes et de leur équipement, et doivent préparer eux-mêmes leurs repas. Ils dressent une carte et effectuent un levé du secteur, recherchent des fragments d'artefacts (qui servent d'indices conduisant aux principaux objets à découvrir), puis ils font des fouilles sur le site. Les objets sont mis à découvert, consignés avec précision sur des cartes, emballés et ramenés en classe pour examen plus poussé. On étudie soigneusement les ossements pour repérer des indices à propos de l'âge et du sexe de l'être humain en cause et pour déceler d'éventuels signes de blessure ou de maladie. On classe

les artefacts par catégorie et par style artistique, et on les date. Ensuite, on reconstruit l'ensemble du site, on établit des hypothèses et on les vérifie.

Le projet a atteint des dimensions importantes – il faut dire que j'y travaille depuis dix ans – mais, à son début, ce projet était relativement modeste et, si l'enseignant le souhaite, peut le rester. J'ai laissé le projet prendre de l'expansion tout simplement parce qu'il plaisait beaucoup à mes élèves. Mon "site" se trouve sur le versant d'une colline dont la superficie est d'un acre mais, lorsque j'ai commencé, je me servais de sable fin empilé sur une hauteur de dix mètres à côté de l'école. La superficie du site importe peu et n'influe pas sur le succès de la méthode. Pour mettre en oeuvre ce projet, il suffit de quelques objets, il n'est pas nécessaire d'en ajouter d'autres. Ce concept donne des résultats même lorsqu'il est réduit à sa plus simple expression.

La plus grande partie des cours se donnent après que les fouilles ont été faites. Mes élèves consignent les résultats de toutes leurs analyses dans un carnet de notes. Tous les objets découverts servent de point de départ à des cours portant sur diverses matières pendant toute l'année. Les "travaux de laboratoire", ainsi que l'analyse et l'interprétation des objets découverts, font appel à toutes les matières et à toutes les méthodes enseignées en 7e année. Mais chacun des objets exhumés donne un sens concret aux connaissances théoriques que je m'efforce de transmettre. La réflexion et la motivation sont réellement les activités visées. Ces deux éléments se retrouvent dans tous les aspects du programme scolaire. Le projet me procure les munitions me permettant d'atteindre les cibles que j'ai fixées.

Évaluation

L'évaluation porte sur de nombreux aspects et elle s'effectue par une large gamme de moyens, des simples contrôles des connaissances mémorisées à la réflexion créatrice et à la formulation d'hypothèses en passant par une appréciation plus subjective des capacités de coopération et d'interaction. Compte tenu de la nature du projet, il est très facile de procéder à cette évaluation. J'en apprends davantage sur les élèves pendant les trois jours que dure le projet qu'en un mois de travaux ordinaires en classe.

Conclusion

Ce projet a pris de l'expansion depuis son lancement, il y a dix ans, et il constitue maintenant une entreprise assez complexe : le nombre d'objets à exhumer est élevé et le projet fait appel à un personnel de soutien considérable. On observe une évolution chez les élèves participants. Ils se sentent davantage adultes. Ils ont fait quelque chose de nouveau, de différent et de stimulant. Ils ont acquis des connaissances et ont constaté qu'on peut prendre plaisir à apprendre.

J'ai changé, moi aussi. Au début du projet, je n'avais qu'un seul objectif et une philosophie simple, mais j'ai découvert plus de choses que ce à quoi

je m'attendais. Pour les élèves, je suis un enseignant, certes, mais aussi quelqu'un qui apprend en leur compagnie. Chaque année, j'acquiers davantage de connaissances que je n'en communique. Le projet concourt à ce processus de changement – chez moi, chez mes anciens élèves qui viennent me prêter main-forte, chez les élèves. Nous entreprenons de découvrir des ossements et, ce faisant, nous découvrons un peu de nous-mêmes.

Le réseau anglais de Radio-Canada a fait un reportage sur ce projet et le journaliste m'a demandé pourquoi je me donnais tant de mal. Ma réponse a été très simple : *"Parce que les enfants adorent ça et parce que ça marche"*.

Les enfants ont l'occasion de se dégager de l'univers livresque et d'utiliser concrètement, dans un cadre réaliste, les connaissances qu'ils ont acquises. Que le site ait été modeste ou grand, le projet a atteint, dès le début, tous les objectifs que je lui avais fixés. Il donne de bons résultats pour moi et je suis sûr qu'il peut en donner d'aussi bons pour les autres.

Fouilles dans une tombe mycénienne

NATIONAL AWARD FOR GREAT MERIT

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Linda Bradley

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Title:

VIDEO MOVIE – THE GREAT CANADIAN QUEST

Introduction

Ours is a small school and as often happens in small schools, the parents of our students sometimes feel that their children do not have the same opportunities for new and different experiences that are available to students in larger schools. "The Movie", as it has come to be known in our community, has made a marked change in this attitude and parents (both native and white) have found themselves bragging to parents of students in other areas about all the "things" their children are doing. For a school like ours this is a definite step in the right direction.

The project was initiated in 1986-87. At that time the age range in the class was from 7 to 12 years with a relative discrepancy in skill levels and maturity. This is a situation which often results in difficulty forming a cohesive classroom unit while still catering to the interests, abilities and cultural attitudes of each individual student. Children of this age do, however, share a love of television. It was from this realization that the Milo 34 Players' Movie Company was formed.

The program consists of the planning, preparation and filming of a marionette puppet video by students in a classroom situation. Elements of Social Studies, Art, Oral Language and Creative Writing are integrated within the film's framework.

Characteristics of Students

The class involved in this project is a rural Grade 3 and Grade 4 combined classroom of twenty to twenty-five students. Approximately half of the students are from the Blackfoot Reservation. The remainder are primarily farm

children from the area surrounding the town of Milo. Ability and skills cover a wide range.

Objectives

The objectives of this program are as follows:

1. To broaden Topic B of the Grade 3 Social Studies Curriculum (Life Styles in Other Times and Places) to make it more relevant to all students in the class (this topic presently deals with the lifestyles of the early settlers);
2. To apply the values of self-reliance and cooperation in a real life situation;
3. To develop a class project where students could use those special skills already acquired during the project and grow in other areas in a meaningful way;
4. To provide a situation where the diversities in culture, age and abilities become positive differences which enhance the spirit of community;
5. To integrate the four subject areas of Art, Social Studies, Oral Language and Creative Writing and expand them to include drama, carpentry, Canadian history, research skills, puppetry and movie making;
6. To complete a project with results extending beyond the school year;
7. To complete a project which could involve all parents of all students, in varying degrees.

Description

Marionette puppets were chosen as the medium for filming, with some children doing the sound track on tape while others worked the puppets. By using this method each child could view the movie as an active and vital participant in the final product, without giving rise to the "Star Syndrome".

To fulfill the need to include both the early settlers and the North American Indian in the Social Studies aspects of this film, the students were first set the task of researching the lifestyles and origins of each group. To make the volume of work more manageable, the Indian Tribes were combined into the following groups: Eastern Woodland Hunting Tribes, Eastern Woodland Farming Tribes, Subarctic Tribes, Plains Tribes and West Coast Tribes. Research on the settlers also included the Hudson's Bay Company and the Courier de Bois. Student comments during class discussions of this research displayed a better knowledge of Canadian History as well as a growing respect and understanding of those who developed such intricate and viable lifestyles using only that which the land provided and their own initiative. This understanding became the underlying theme of the movie.

After the research was completed and the results put on large charts, the actual production of the film took the following steps:

1. *The Script*

   Using the background research, the movie was broken down into thirteen short acts, each dealing with a different area of Canada and the lifestyles of those who once lived there. To give continuity to the storyline and to make it more fun for the students, "An All Canadian Quest" is the story of two Milo Students of the 1980's as they travel backward in time under the protection and guidance of the Thunderbird. The actual script was developed as a class effort through the use of impromptu skits, brainstorming and group script writing sessions.

2. *Scenery and Props*

   Scenery and props were kept as authentic as possible. Four foot by six foot sceneries were painted as group projects. Models of different styles of housing were made with actual materials used by the dwellers. All sceneries and props were made by the students. As well as learning about the variety of environments which make up our country, the students also developed skills in painting, colour blending, perseverance, leadership and teamwork. The final results of these efforts were far beyond those one would expect from children of this age group. Many of the props are now on permanent display at the school and continue to be a source of pride for their creators.

3. *The Puppets*

   Puppets were made by the students using dowels, eye hooks, fishing line and plastic doll heads. Parents assisted in the creation of the costumes and the cutting of the dowels. The style of costumes were kept as close to those actually worn as possible, given the materials available and the bodies being fitted.

4. *The Soundtrack*

   The voice tracks were done by volunteers prior to the actual filming. This method allowed for a more relaxed atmosphere during taping and provided the opportunity to adjust the volume to an optimum during filming.

5. *The Filming*

   The actual filming of the movie took five afternoons. Each student acted as puppeteer, stagehand and director at some point during this time. A parent volunteer assisted in classroom supervision, while small groups worked on the filming. After each session, the day's product was viewed and any problems discussed. The credits and introductions to each act were added during the final editing.

6. *The Premiere*

Upon completion of the movie, the students hosted a "World Premiere" of their work complete with boutonnieres and hors d'oeuvres. Invitations to this event were extended to all parents and relatives of the cast as well as to the deputy superintendent, the Board of Education representative, the Native Education advisor and the Coordinator of Special Education. All those parents who were not working attended this event – a first for our school.

7. *Distribution*

To ensure that this project would not fade into oblivion at the end of the year, the students at last headed for Lethbridge where they presented a copy of their film to the Southern Alberta Regional Film Board. It will be added to the library catalogue for distribution.

8. *Follow-up*

The movie has been viewed by members of the National Film Board. By their suggestion, contests for children's films are being researched.

Evaluation

The following evaluation methods were used:

Objective
- research was marked for thoroughness and content
- a short test on the lifestyles of the North American Indians and the settlers
- a practical test on colour blending and mixing
- evaluation of written scripts for use of background information and continuity;

Other
- a checklist was kept on a daily basis

The list included such things as cooperation during group aspects of the project, self-determination, actual progress made in various skills, i.e., use of a hammer and saw, knowledge of colour and brush technique, willingness to lend a hand, self-control.

But the greatest evaluation instruments of all were the friendships which developed between students, the new sense of confidence and pride in both their work and themselves which is still apparent in these students today and the end product of the movie. As one student put it: "After doing a movie like ours, we can probably do anything".

Conclusion

The underlying objectives, methodology and continued follow-up have led to this movie being accepted as a community project and a cultural integrator as well as a classroom effort.

A project similar to this could be tried by any teacher regardless of school size or student population. The availability of the movie from the film library can be a positive step in this direction. However, the video "An All Canadian Quest" is not only an instrument for teachers wishing to produce a movie with their classes. It is also, due to the authenticity of its content, a teaching aid for children studying Canada's past.

As a direct result of the success of this project, our staff is increasingly willing to attempt large scale projects with our students. There has also been an obvious increased predisposition on the part of all parents to attend and support school projects and functions. And perhaps, most important of all, this movie has given both its creators and their parents a new sense of pride in our school and its unique composition.

It is sincerely hoped that all who read this summary will avail themselves of the opportunity to view the actual product before passing judgement. As with most movies, "An All Canadian Quest" must be seen to be appreciated. A copy is available from the Southern Alberta Film Board or from Milo School upon request.

Linda Bradley and Students

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PRODUCTION VIDÉO – À LA DÉCOUVERTE DE L'HISTOIRE CANADIENNE

Introduction

Nous avons une petite école et comme c'est souvent le cas pour les écoles de ce genre, les parents de nos élèves pensent parfois que leurs enfants n'ont pas autant d'occasions de vivre des expériences nouvelles et différentes que les élèves fréquentant de plus grandes écoles. "Le film", comme on l'appelle dans notre communauté, a fortement changé cette attitude; maintenant, les parents (tant autochtones que blancs) vont jusqu'à se vanter aux parents d'autres régions de toutes les "choses" que font leurs enfants. Pour une école comme la nôtre, c'est certainement un pas dans la bonne direction.

Le projet a été amorcé en 1986-1987. À ce moment-là, l'âge des élèves variait de 7 à 12 ans et il y avait un écart relatif entre le niveau d'aptitudes et le degré de maturité. Dans une situation du genre, il est souvent difficile de créer une unité cohérente tout en tenant compte des intérêts, des capacités et des attitudes culturelles de chaque élève. Les enfants de cet âge ont toutefois en commun l'amour de la télévision. Cette constatation a donné naissance à la compagnie de cinéma Milo 34.

Le projet consiste pour les élèves à planifier, à préparer et à filmer sur bande magnétoscopique un spectacle de marionnettes. Des éléments des cours d'études sociales, d'art, d'expression orale et de création littéraire sont intégrés au film.

Caractéristiques des élèves

Ont participé à ce projet de vingt à vingt-cinq élèves d'une classe à années multiples (3e et 4e années) d'une région rurale. Environ la moitié des

élèves viennent de la réserve des Pieds-Noirs; le reste sont surtout des enfants de fermiers de la région environnante de Milo. Les aptitudes et la capacité des élèves varient beaucoup.

Objectifs

Les objectifs du projet sont:

1. élargir le sujet B du programme d'études sociales de la 3e année (Modes de vie d'autres époques et d'autres endroits) afin de le rendre plus pertinent pour tous les élèves de cette classe (le sujet porte actuellement sur les modes de vie des premiers pionniers);
2. mettre en pratique les valeurs de l'indépendance et de la collaboration dans une situation réelle;
3. élaborer un projet de classe dans lequel les élèves pourraient utiliser les compétences spéciales acquises durant celui-ci et s'épanouir dans d'autres domaines;
4. créer une situation où les différences de culture, d'âge et d'aptitude deviennent des différences positives qui renforcent l'esprit communautaire;
5. intégrer quatre matières (art, études sociales, expression orale et rédaction) et les élargir pour comprendre le théâtre, la menuiserie, l'histoire canadienne, les techniques de recherche, l'utilisation de marionnettes et la production de films;
6. réaliser un projet dont les effets débordent l'année scolaire;
7. réaliser un projet auquel pourraient participer, dans des mesures différentes, tous les parents de tous les élèves.

Description

On a choisi d'utiliser des marionnettes: durant le tournage, certains enfants actionnaient les marionnettes pendant que jouait une piste sonore enregistrée par d'autres enfants. De cette façon, chaque enfant pouvait se considérer comme un participant actif et vital au produit fini sans souffrir du "syndrôme de la vedette".

Parce que ce film devait inclure les composantes du programme d'études sociales portant sur les premiers pionniers et les Indiens d'Amérique du Nord, les élèves ont d'abord dû effectuer de la recherche sur les modes de vie et les origines de ces deux groupes. Pour faciliter le travail, les tribus indiennes ont été regroupées ainsi: les tribus de chasseurs de la région des terres boisées de l'Est; les tribus d'agriculteurs de la région des terres boisées de l'Est; les tribus de la région subarctique; les tribus de la région des Plaines; et, les tribus de la côte nord-ouest. Les recherches sur les pionniers

ont aussi porté sur la Compagnie de la baie d'Hudson et les coureurs des bois. Les propos des élèves durant les discussions montraient qu'ils possédaient une meilleure connaissance de l'histoire canadienne ainsi qu'une compréhension et un respect grandissant à l'égard de ces personnes qui avaient élaboré des modes de vie complexes et viables à partir seulement des produits de la terre et de leur débrouillardise. Cette compréhension est devenue le thème sous-jacent du film.

Une fois la recherche terminée et les résultats consignés sur de grands tableaux, la production comme telle s'est déroulée ainsi:

1. *Scénario*

   À partir des travaux de recherche des élèves, le film a été subdivisé en treize courtes séquences, portant chacune sur une région différente du Canada et sur les modes de vie de ses habitants d'autrefois. Pour assurer la continuité de l'action et rendre le projet plus amusant pour les élèves, "The Great Canadian Quest" raconte l'histoire de deux élèves de l'école Milo durant les années 80 qui voyagent dans le temps sous la protection et la direction de l'Oiseau-tonnerre. Le scénario a été le fruit des efforts de toute la classe à partir de sketches improvisés, de séances de remue-méninges et de rédaction collective.

2. *Décors et accessoires*

   Nous avons préservé autant que possible l'authenticité des décors et des accessoires. Les élèves ont peint, en groupe, les décors qui mesuraient quatre pieds sur six. Les divers styles d'habitation ont été construits avec les matériaux véritables qu'utilisaient les habitants. Les élèves ont fabriqué tous les décors et les accessoires. Ils ont acquis des connaissances sur les divers milieux qui composent notre pays en plus des techniques de peinture et de mélange des couleurs; ils ont développé la persévérance ainsi que leur aptitude à diriger et à travailler en équipe. Le produit final de tous ces efforts a nettement dépassé les résultats qu'on attend d'enfants de ce groupe d'âge. Un grand nombre des accessoires sont maintenant exposés de façon permanente à l'école et continuent de faire l'orgueil de leurs créateurs.

3. *Marionnettes*

   Les élèves ont fabriqué les marionnettes à partir de goujons, des crochets fermés, de fil à pêche et de têtes de poupées en plastique. Les parents ont aidé à la création des costumes et au sciage des goujons. On a fait en sorte que les styles des costumes se rapprochent le plus possible des costumes réels portés à l'époque en tenant compte du matériel disponible et des formes à vêtir.

4. *Piste sonore*

Avant le tournage, des volontaires ont enregistré les voix des marionnettes. Cette méthode a permis d'effectuer le tournage dans une atmosphère plus détendue et de régler le volume au niveau optimum.

5. *Tournage*

Le tournage lui-même a nécessité cinq après-midi. Pendant cette période, chaque élève a été, à un moment quelconque, marionnettiste, machiniste et metteur en scène. Un parent bénévole a aidé à surveiller la classe pendant que les groupes faisaient le tournage. Après chaque séance, on visionnait le produit de la journée et on discutait de tout problème. Le générique et les introductions de chaque séquence ont été ajoutés au moment du montage définitif.

6. *Première*

Une fois le film terminé, les élèves ont organisé une "première mondiale" à laquelle il ne manquait rien; même les boutonnières et les hors-d'oeuvre y étaient. Les invitations ont été envoyées aux parents et à la famille de membres de la troupe ainsi qu'au surintendant adjoint, au représentant du ministère de l'Éducation, au conseiller en matière d'éducation des Autochtones et au coordonnateur de l'éducation de l'enfance en difficulté. Tous les parents qui ne travaillaient pas ont assisté à la première, ce qui ne s'était jamais vu à notre école.

7. *Distribution*

Pour que le projet ne sombre pas dans l'oubli à la fin de l'année, les élèves se sont rendus à Lethbridge où ils ont remis une copie de leur film au Southern Alberta Film Board. Il sera inscrit au catalogue aux fins de distribution.

8. *Suivi*

Des membres de l'Office national du film ont assisté à la projection. À la suite de leur suggestion, on effectue des recherches sur les concours de films d'enfants.

Évaluation

Les méthodes d'évaluation suivantes ont été utilisées:

Évaluation
objective
- notation de la recherche en fonction de l'exhaustivité et du contenu
- un bref test sur les modes de vie des Indiens d'Amérique du Nord et des pionniers
- un test pratique de mélange des couleurs

– évaluation des scénarios écrits qui devaient fournir les renseignements documentaires et assurer la continuité;

autre – une liste de contrôle a été remplie chaque jour. Elle comprenait entre autres des points comme la collaboration durant le travail en groupe, l'autonomie, les progrès accomplis par rapport aux diverses aptitudes, c'est-à-dire l'utilisation d'un marteau et d'une scie, la connaissance de la couleur et de la technique du pinceau, l'empressement à aider, la maîtrise de soi.

Toutefois, les meilleurs instruments d'évaluation ont été les amitiés qui se sont nouées entre les élèves, le nouveau sentiment de confiance, de même que la fierté personnelle et face à leur travail qui sont encore visibles chez les élèves aujourd'hui et enfin, le produit final, le film. Comme le disait un élève: "après avoir fait un film comme le nôtre, nous pouvons probablement faire n'importe quoi".

Conclusion

Les objectifs sous-jacents, la méthodologie et les activités complémentaires ont fait en sorte que ce film soit accepté comme projet communautaire et qu'il serve à rapprocher les cultures, tout en étant l'oeuvre collective des élèves.

N'importe quel membre de la profession enseignante pourrait tenter un projet semblable quelle que soit l'importance de l'école ou de la population scolaire. Le fait que le film soit disponible à la cinémathèque peut être utile à cet égard. Toutefois, le vidéo "The Great Canadian Quest" n'est pas seulement un outil pour le personnel enseignant qui souhaite réaliser un film avec des élèves. Il est aussi, en raison de l'authenticité de son contenu, une aide pédagogique pour les enfants qui étudient le passé du Canada.

Par suite du succès de ce projet, le personnel enseignant de notre école est de plus en plus prêt à entreprendre des projets de grande envergure avec ses élèves. Tous les parents ont aussi plus tendance à participer aux projets et aux activités scolaires et à les appuyer. Enfin, ce qui importe peut-être le plus est que ce film a donné à ses créateurs et à leurs parents une nouvelle fierté à l'égard de notre école et de sa composition particulière.

Nous espérons sincèrement que toutes les personnes qui liront ce résumé auront l'occasion de voir le film lui-même avant de porter un jugement. Comme pour la plupart des films, il faut voir "The Great Canadian Quest" pour l'apprécier. On peut s'en procurer une copie en s'adressant au Southern Alberta Film Board ou à l'école Milo.

Linda Bradley et ses élèves

NATIONAL AWARD FOR GREAT MERIT

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Mary Burns Smart and Students

Title:

HANDMADE BOOKS – STUDENTS HELPING STUDENTS

Introduction

In Ontario, Bill 82 heralded the integration of special needs students into our secondary schools. This project was developed to facilitate the integration of adolescent students, functioning in the Junior Kindergarten to Grade 3 range, into the mainstream in a predominantly "advanced level" high school. Through this "Handmade Books" project, reciprocal teaching-learning relationships were established between mainstream and special needs students. This two-way integration has benefitted all of the students involved in the project.

Characteristics of Students

The project involved two groups of students at the secondary school level. Within the first group were special needs students aged 14-18 years with significant receptive and expressive language limitations functioning at the Junior Kindergarten to Grade 3 level academically. The second group included thirty OAC (Ontario Academic Credit) Grade 13 English students.

Objectives

The objectives of the "Handmade Books" project are:

1. To move, delight, instruct both special needs and mainstream students;

2. To bridge the gap between special needs students and mainstream

students in a school with ninety per cent of courses at the advanced level;

3. To create awareness in the OAC English class of the strengths, rights, needs, individuality of special needs students;
4. To involve OAC students actively in peer-teaching/peer-learning processes and to convince them of their ability and obligation to reach out and make a difference;
5. To strengthen the reading, writing, listening and speaking skills of all students involved;
6. To create and provide for the special needs students in my Functional Language class, delightful "Handmade Books" featuring the students, their interests and their needs in order to instruct them in the skills essential to independent living;
7. To provide unique learning materials based on course content to facilitate the integration of special needs students into mainstream courses.

Description

The challenge faced was to meet the individual learning needs of special needs students. These needs included improved literacy skills and independent living skills as well as entry into the mainstream, both academic and social, within our high school. An equally, important objective was to involve our mainstream students actively in meeting this challenge.

Following an informal assessment of the life skill interests and needs of the special needs students, a list of topics was compiled. In discussing this list with the OAC English class, the teacher invited responses based upon personal experiences with the handicapped within our community. This provided an opportunity for the airing of opinions, values, and biases.

The next stage in the project involved inviting the OAC English students to create "Handmade Books" of eight to ten pages based on the list of life skills. Lists of appropriate vocabulary were provided. In addition, a teacher-made sample book was circulated and discussed so that the scope of the assignment was clear. Two to three weeks were required for "writing process" conferences: brainstorming, revisions of first and second drafts, development of sketches into illustrations or films into pictures, and the final editing of the completed book. The inclusion in each book of a package of teaching materials containing "real life" items (receipts, hockey and baseball cards, transfers, maps, word games, etc.) was designed to reinforce the life skills concepts and vocabulary.

The OAC students were invited to drop by the Functional Language class and enjoy the students' reactions to their books. Several seniors became

involved in peer tutoring the special needs students on a regular basis. This two-way integration benefitted all involved.

This project is new, I believe, in that it addresses directly two significant problems for the 14-18 year old MH students reading at the Junior Kindergarten to Grade 3 level: lack of appropriate materials and segregation from the mainstream. These two problems are addressed by this project as follows:

1. The project creates appropriate reading materials which will delight, instruct and "move" the MH student aged 14-18 as he/she learns life skills in order to live as independently as possible in the present and future. In addition, appropriate curriculum materials facilitate maximum integration of the MH student into mainstream classes.
2. "Students Helping Students" works both ways. The project is an invitation to integration with their fellow students. When senior English students peer tutor MH students, the seniors discover what a profound difference their attitudes and efforts can make. The MH students teach the seniors the value of generosity, understanding, commitment. To complete the circle, the seniors teach the MH students that they count, that learning is important and can be fun, that they are part of our school community.

Evaluation

There are four aspects to evaluation within this project:

1. The books are evaluated for imagination, effort, appropriateness, etc. by students' peers within the OAC English classroom as part of the "writing process" approach.
2. The books are evaluated informally by special needs students as they respond to the illustrations, the story line, the roles played by each in the story.
3. The books are evaluated by the English/Special Education teacher according to the criteria indicated above. The effectiveness of the package of teaching materials in reinforcing the vocabulary and life skills is also noted. This assignment contributes to the variety of writing in the Writing Folder. In addition, the interactive process between special needs students and peer tutors through the Handmade Books is monitored and evaluated by the English/Special Education teacher.
4. The books can also be used as an evaluative tool to informally assess the special needs students' grasp of life skill and curriculum concepts through discussion and/or through the teaching materials provided.

Conclusion

This project continues to generate two-way integration with "students helping students" to learn. All students involved develop life skills. Some learn skills necessary for independent living; others learn the value of sharing time and talents with those with special needs.

The following are examples of reactions from students involved in the project:

From a Special Needs Student– "Where's the book?" has replaced "Good Morning!" in the Functional Language classroom. "Where's Anne? Is she coming today?" indicates the students' eagerness to work with another teen.

From an OAC English Student– "The fact that they enjoyed the books taught me that I can help people with the knowledge that I know and have used myself. It is a good feeling to know that someone has enjoyed something you have done, and to know you have helped them. The biggest thing I learned was that for a little bit of my time, someone can really have a good time and be taught at the same time."

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Mary Burns Smart et ses élèves

Titre:

DES LIVRES FABRIQUÉS À LA MAIN – ÉLÈVES AU SERVICE D'ÉLÈVES

Introduction

En Ontario, la Loi 82 a instauré l'intégration des élèves en difficulté dans nos écoles secondaires. Ce projet a été mis sur pied pour faciliter l'intégration d'élèves adolescents, dont le rendement correspondait à celui des élèves de la prématernelle jusqu'à la 3e année, dans une école secondaire ordinaire où prédominent les classes de "niveau avancé". Grâce au projet, des rapports réciproques d'enseignement et d'apprentissage ont été établis entre les élèves sans difficulté et les élèves en difficulté. Cette intégration mutuelle a profité à tous les participants.

Caractéristiques des élèves

Deux groupes d'élèves du palier secondaire ont pris part au projet. Le premier groupe se composait d'élèves en difficulté, âgés de 14 à 18 ans, souffrant de handicaps d'expression et de perception importants et classés, d'après leur rendement, de la prématernelle à la 3e année. Le deuxième groupe était formé de trente élèves suivant le cours d'anglais de 13e année donnant droit au crédit de cours préuniversitaire de l'Ontario (CPO).

Objectifs

Les objectifs du projet sont comme suit:

1. toucher, amuser et instruire les élèves en difficulté aussi bien que les élèves sans difficulté;

2. combler le fossé entre les élèves en difficulté et les élèves sans difficulté dans une école où 90 pour cent des cours sont de niveau avancé;
3. sensibiliser les élèves du cours d'anglais de CPO aux capacités, aux droits, aux besoins et à l'individualité des élèves en difficulté;
4. susciter la participation active des élèves de CPO au processus d'enseignement et d'apprentissage mutuels, et les convaincre de leur capacité et de leur devoir de tendre la main et de faire quelque chose;
5. renforcer les aptitudes de lecture, d'écriture, d'écoute et d'expression de tous les élèves participants;
6. créer et fournir aux élèves en difficulté de ma classe d'expression fonctionnelle de merveilleux "livres fabriqués à la main" qui présentent les élèves, leurs intérêts et leurs besoins afin de leur apprendre les aptitudes essentielles à une vie autonome;
7. fournir du matériel d'apprentissage inédit basé sur la matière du cours afin de faciliter l'intégration des élèves en difficulté aux cours ordinaires.

Description

Le défi consistait à répondre aux besoins individuels d'apprentissage des élèves en difficulté. Parmi ceux-ci mentionnons l'amélioration du degré d'alphabétisation et de l'aptitude à mener une vie autonome, ainsi que l'intégration à la vie ordinaire, tant scolaire que sociale, dans notre école secondaire. Un objectif tout aussi important était d'obtenir la participation active des élèves sans difficulté pour relever ce défi.

Après avoir effectué une évaluation officieuse des intérêts et des besoins des élèves en difficulté en matière d'autonomie fonctionnelle, on a dressé une liste de sujets. Lorsqu'elle a discuté de cette liste avec les élèves du cours d'anglais de CPO, l'enseignante les a incités à parler de leurs expériences personnelles avec les personnes handicapées dans la communauté. Cela a donné l'occasion aux élèves d'exprimer leurs opinions, leurs valeurs et leurs préjugés.

La prochaine étape a consisté à demander aux élèves du cours d'anglais de CPO de fabriquer à la main des livres de huit à dix pages s'inspirant de la liste d'aptitudes à la vie quotidienne. On leur a fourni des listes de vocabulaire approprié et un livre modèle fabriqué par l'enseignante; puis il y a eu des discussions pour que la tâche soit claire. Deux à trois semaines ont été consacrées à des séances de "rédaction": séances de remue-méninges, révision des première et deuxième versions, transformation des sketches en illustrations et des films en images, puis révision finale du livre complété. On a inclus dans chaque livre une enveloppe de matériel pédagogique renfermant des objets de la "vie réelle" (reçus, cartes de hockey

et de baseball, correspondance, cartes, jeux avec des mots, etc.) afin de renforcer les concepts et le vocabulaire liés aux aptitudes à la vie quotidienne.

Les élèves du cours de CPO ont été invités à venir au cours d'expression fonctionnelle pour voir la réaction des élèves en difficulté à leurs livres. Plusieurs élèves plus avancés ont accepté d'offrir des leçons particulières aux élèves en difficulté de façon régulière. Cette intégration mutuelle a profité à toutes les personnes visées.

Ce projet est innovateur parce qu'il s'attaque directement à deux problèmes importants qui touchent les élèves polyhandicapés de 14 à 18 ans dont l'aptitude à lire correspond à celle des élèves de la prématernelle à la 3e année: soit le manque de matériel adapté et la ségrégation. Le projet aborde ces deux problèmes de la façon suivante:

1. Il permet de créer du matériel de lecture qui soit de nature à amuser, instruire et "toucher" les élèves polyhandicapés de 14 à 18 ans qui apprennent les aptitudes à la vie quotidienne afin de pouvoir mener une vie aussi autonome que possible à l'heure actuelle et dans l'avenir. En outre, du matériel d'enseignement adapté facilite l'intégration optimale de nos élèves dans les classes ordinaires.

2. Le projet ne fonctionne pas à sens unique. Il s'agit d'une invitation à l'intégration avec les camarades. Lorsque les élèves du cycle supérieur d'anglais enseignent aux élèves polyhandicapés, ils découvrent que leurs attitudes et leurs efforts peuvent exercer une influence profonde. Les élèves polyhandicapés apprennent à leurs camarades la valeur de la générosité, de la compréhension, de l'engagement. Pour compléter le cercle, les élèves du cycle supérieur montrent aux élèves polyhandicapés qu'ils comptent, qu'il est important d'apprendre et que cela peut être amusant, qu'ils font partie de la communauté scolaire.

Évaluation

L'évaluation du projet comprend quatre volets:

1. Les livres sont évalués en fonction de l'imagination, de l'effort, de l'à-propos, etc. par les camarades des élèves du cours d'anglais de CPO d'après l'approche "rédactionnelle".

2. Les livres sont évalués de façon officieuse par les élèves en difficulté lorsqu'ils expriment leurs réactions aux illustrations, à l'intrigue, aux rôles que chacun d'entre eux joue dans l'histoire.

3. Les livres sont évalués par l'enseignante chargée de l'anglais et de l'éducation des élèves en difficulté d'après les critères mentionnés. Elle note aussi l'utilité de l'enveloppe de matériel pédagogique pour enrichir le vocabulaire et renforcer les aptitudes à la vie quotidienne.

Les divers textes rédigés sont versés dans une chemise. En outre, l'enseignante chargée de l'anglais et de l'éducation des élèves en difficulté observe et évalue les interactions des élèves en difficulté et des camarades qui leur enseignent, au moyen des livres fabriqués à la main.

4. Les livres peuvent aussi servir de moyen d'évaluation pour déterminer officieusement dans quelle mesure les élèves en difficulté saisissent les concepts du programme d'études et d'initiation à la vie quotidienne, au moyen de discussions ou du matériel pédagogique fourni, ou les deux.

Conclusion

Ce projet continue de susciter une intégration à effet réciproque grâce à laquelle les élèves aident d'autres élèves à apprendre. Tous les élèves qui y participent acquièrent des aptitudes à la vie quotidienne. Certains apprennent les aptitudes nécessaires à une vie autonome, d'autres la valeur du partage de leur temps et de leurs talents avec les élèves en difficulté.

Voici quelques exemples de réactions venant d'élèves qui ont participé au projet:

Un élève en difficulté: "Où est le livre?" a remplacé "Bonjour!" dans la salle d'expression fonctionnelle. "Où est Anne? Vient-elle aujourd'hui?" révèle le désir des élèves de travailler avec d'autres adolescents.

Un élève du cours d'anglais de CPO: "Le fait qu'ils ont aimé les livres m'a appris que je peux aider les autres avec les connaissances que je possède et qui me servent. C'est bon de savoir que l'on apprécie quelque chose que j'ai fait et que j'ai pu aider d'autres personnes. La chose la plus importante que j'ai apprise c'est qu'en échange d'un tout petit peu de mon temps, quelqu'un peut vraiment s'amuser et apprendre du même coup."

BOURSE NATIONALE POUR MÉRITE NOTABLE

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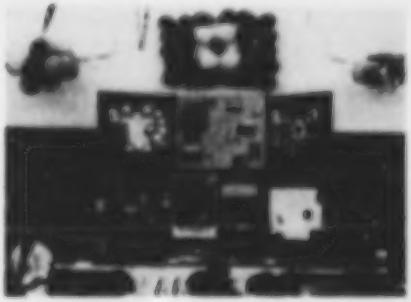

Francofête 1986

Titre:

PROJET CULTUREL: Francofête

Introduction

Nous avons voulu créer un modèle d'activité dont les dimensions culturelles, éducatives et sociales seraient indéniables, et qui réussirait à intégrer les aspects affectif et cognitif de l'éducation, tous les niveaux d'enseignement (avancé, général, fondamental), des élèves d'âges différents et étudiant différentes disciplines, ainsi que toute la population scolaire de la région et la communauté.

La Francofête a réussi à intégrer tous les éléments cités, ce qu'aucune autre activité régionale n'avait tenté d'accomplir jusqu'alors. De plus, tout s'est déroulé dans une saine ambiance de fête et de joie de vivre.

Caractéristiques des élèves

Élèves âgés de 14 à 18 ans; 13 classes de français (allant de la 9e à la 13e année, trois niveaux: avancé, général, fondamental).

Objectifs

Les objectifs du projet sont les suivants:

1. donner aux cours de français une dimension 'vivante';

2. intégrer les différents niveaux d'enseignement dans une seule activité;
3. initier les élèves les plus jeunes aux techniques de recherche;
4. créer une activité qui permettrait une approche interdisciplinaire, serait ouverte aux autres écoles du comté et à toute la communauté, et encouragerait la créativité de nos élèves;
5. améliorer les connaissances géographiques, historiques, artistiques et gastronomiques des élèves concernant le monde francophone;
6. sensibiliser les élèves aux différentes cultures du monde francophone et promouvoir, en même temps, une meilleure compréhension des cultures représentées dans la mosaïque canadienne;
7. faire un geste à la fois fraternel et humanitaire en participant à un jumelage avec une école africaine (1987) et en envoyant les bénéfices de la Francofête à l'UNICEF et à la World Literacy of Canada (1986).

Description

1. Préparation des projets

   Définition des thèmes suivant les niveaux et les années d'études.

   9e année, niveau général: enquête comparative de pays francophones selon les éléments suivants: population, capitale, système de gouvernement, chef du gouvernement, monnaie, relief, flore et faune, nourriture typique, produits principaux.

   Le travail est fait en groupes. Chaque groupe produit un projet statique illustré sur le pays étudié.

   9e année, niveau avancé: en plus de l'enquête comparative, les élèves de niveau avancé préparent une brochure ou un court message publicitaire enregistré sur vidéocassette vantant les mérites d'un produit typique d'un pays francophone.

   10e année, niveau général: recherche en groupes sur les grandes villes francophones, les chanteurs, les sports, etc. Chaque groupe produit un projet statique, un diaporama ou une vidéocassette.

   10e année, niveau avancé: étude approfondie des produits typiques du monde francophone: vins, fromages, parfums, mode, autos, aérospatiale, tapis, etc. ou des grandes villes francophones, des chanteurs populaires, etc.

   11e année, niveau général: analyse de messages publicitaires français (magazines et télévision); vedettes du cinéma français; l'habitat dans le monde francophone; la maison et les transports de l'avenir.

11e année, niveau avancé: étude d'un personnage important (ancien ou contemporain) du monde francophone ou de l'histoire des pays francophones d'Afrique, ou recherche sur la présence française au Canada.

11e année, niveau fondamental: préparation de menus et de plats pour la Francofête.

12e année, niveau général: les fêtes, coutumes et jeux dans le monde francophone, les médias.

12e année, niveau avancé, 13e année (maintenant OAC): organisation, préparation et réalisation de la Francofête: présentation de mode, accueil des visiteurs, etc.

2. Préparation de la Francofête

Bien que les élèves les plus âgés soient responsables de l'organisation de la fête, tous les élèves qui suivent des cours de français participent aux préparatifs:

- réalisation des projets
- invitations
- vente de passeports
- installation de pavillons dans le gymnase (France – départements d'outre-mer – Belgique – Québec – Suisse – Maghreb – Afrique Noire) pour exposer les projets et vendre des plats typiques
- décoration du gymnase
- préparation de la nourriture
- vente de la nourriture
- contrôle des passeports
- préparation de la présentation de mode: recherche des magasins fournissant les vêtements, organisation, musique, commentaire en français
- invitation d'une troupe de mime ou d'un cirque professionnel qui donne deux représentations (une le matin, l'autre l'après-midi)
- animation de la Francofête (ouverture officielle de la fête, accueil des visiteurs, introduction de la troupe professionnelle, remerciements, etc.)

Le fait que le travail de recherche ait été placé dans le contexte plus large de la Francofête a engendré une plus grande motivation de la part des élèves de tous les niveaux. Cela est dû, d'une part, au fait qu'ils savaient qu'ils préparaient un projet en vue d'une exposition publique et, d'autre part, qu'ils comprenaient que toutes ces activités visaient un but altruiste noble. Bref, double satisfaction sur le plan éducatif et humain.

L'aspect public de la présentation des projets amène les élèves à prendre plus de soins à toutes les étapes de leur recherche. La réussite de la

Francofête a engendré chez les élèves une grande confiance et une grande fierté d'avoir pu mener à bien un projet et s'exprimer en français devant un public inconnu.

Évaluation

Un processus d'évaluation formative et sommative a été utilisé.

L'évaluation formative couvre les éléments suivants:

- recherche d'un sujet
- initiative
- résolution indépendante et créative des problèmes
- organisation et respect des directives.

L'évaluation sommative porte sur le produit final (qualité, originalité) et sa présentation à la classe (organisation, connaissance du sujet, qualité de l'expression en français).

Conclusion

Le projet "Francofête" a vraiment amélioré l'enseignement dans notre domaine car il a ajouté à nos programmes un côté vivant et humain difficile à créer dans la salle de classe. C'est dans une atmosphère de grande fête typique du monde francophone qu'enseignants, élèves et parents sont amenés à découvrir la diversité et la richesse des cultures francophones.

La réussite de la Francofête a engendré chez les élèves une grande confiance et une grande fierté dans leur capacité de mener à bien un projet éducatif et de s'exprimer en français devant un public inconnu.

Enfin, la Francofête a amplement contribué à l'image d'une culture et d'une langue vivantes, dynamiques et en plein essor.

NATIONAL AWARD FOR GREAT MERIT

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Francofête 1986

Title:

CULTURAL PROJECT: Francofête (FRENCH FESTIVAL)

Introduction

The purpose of the project was to create a model of activities which would succeed in integrating the emotional and cognitive domains of education, all three levels of teaching (Advanced, General and Basic), students of different ages and different subjects, as well as the school population of the whole area and the public community in a project whose cultural, educational and social dimensions would be undeniable.

The French Festival has proven that it has the power of integrating all the above mentioned elements that no other regional activity has ever attempted before. Moreover, the whole thing happened in a healthy atmosphere of fun and "*joie de vivre*".

Characteristics of Students

Students aged between 14 and 18 years; thirteen classes of French (Grade 9 to Grade 13), three levels: Advanced, General and Basic.

Objectives

The objectives of the project are:

1. to give French courses a "living" dimension;

2. to integrate the different teaching levels in a single activity;

3. to teach research skills to the younger students;

4. to create an activity with an interdisciplinary approach, open to the other schools of the county and to the whole community which would develop our students' creativity;

5. to improve the students' knowledge of Geography, History, Art and Gourmet Cooking of the Francophone World;

6. to make the students aware of the different cultures of the Francophone World while, at the same time, fostering a better understanding of those cultures which are represented in the Canadian mosaic;

7. to make a gesture that is both "fraternal" and "humanitarian" by having our school twinned with a school in Africa (1987) and by sending the proceeds of the Francofête to the charitable agencies of UNICEF and World Literacy of Canada (1986).

Description

1. Preparation of Projects

   To identify the themes of the projects according to level and grade.

   Grade 9, General Level: Comparative study of French-speaking countries under the following headings: population, capital city, system of government, head of state, currency, geography, flora and fauna, typical foods, main products.

   The work is done in groups. Each group produces an illustrated study on the country studied.

   Grade 9, Advanced Level: In addition to the comparative study, these students prepare an advertisement (on a pamphlet or brochure) or a short commercial on video cassette to advertise the merits of a typical product from a francophone country.

   Grade 10, General Level: Group research on the French-speaking Cities of the World, the Singers, the Sports, etc. Each group produces a print project or a slide show or a video cassette.

   Grade 10, Advanced Level: In-depth study of the typical products of the French-speaking world: wines, cheeses, perfumes, fashion, cars, aero-space industry, tapestries, etc. or on the francophone cities or popular singers, etc.

   Grade 11, General Level: Analyze French commercials or print advertisements (magazines or T.V.); French movie stars; Housing in the Francophone World, Housing in the Future and Means of Transportation of the Future.

Grade 11, Advanced Level: Study of an important personality of the French-speaking world (historical or contemporary) or study of the history of a French-speaking country in Africa or research on the French presence in Canada.

Grade 11, Basic Level: Preparation of menus for the French Festival (and making the food).

2. Preparations for the French Festival

Although it is the older students who are responsible for organizing the Festival, all the students enrolled in French classes are involved in the preparations for the Festival:

- making projects
- sending invitations
- selling passports
- setting up pavilions in the gym (France-Oversee-Provinces-Belgium-Quebec-Switzerland-North Africa-Black Africa) to exhibit the projects and to sell the typical foods
- decorating the gym
- food preparation
- selling the food
- checking the passports to admit visitors
- preparing the fashion show: find stores who will lend the clothes, organize music, provide commentary in French
- inviting a mime or a professional circus to give two performances (one in the morning and one in the afternoon)
- M.C. for the French Festival (Official Opening, welcoming visitors, introducing the professional artists, acknowledgements and thanks, etc.).

The fact that all the research was done in the wider context of the French Festival greatly enhanced the motivation of students at all levels. This is partly due to the fact that students know they were preparing a project for a public exhibit and they also knew that all these activities were aimed at a noble and altruistic target. In short, double satisfaction on the educational and personal levels!

The public aspect of the presentation of the projects prompts the students to take greater pains during all phases of their research. The success of the French Festival has generated a great deal of confidence and great pride among students who feel that they can succeed in completing a project and express themselves in French in front of strangers.

Evaluation

Formative and summative procedures are used for evaluation.

The formative evaluation covers the following points:

– finding a topic
– initiative shown
– independent and creative problem-solving
– organization and respect of directions.

The summative evaluation concerns the final project (quality, originality) and its presentation to the class (organization, knowledge of the subject, quality of expression in French).

Conclusion

The "*Francofête*" project has truly enhanced the teaching in our field, because it added a living and human side that is very difficult to create in the classroom. Teachers, students, and parents have an opportunity to discover the diversity and the richness of the francophone cultures in the atmosphere of a typical big celebration of the Francophone World.

The success of the *Francofête* has generated a great pride among the students and given them confidence that they can fulfill a project and express themselves well in French in front of an audience.

Finally, the *Francofête* has greatly contributed to enhance the image of a culture and of the language which are alive, dynamic and in full swing.

NATIONAL AWARD FOR GREAT MERIT

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Janet McKinney (left) and Linda Dodge (right) at the Living Loyalist Museum

Title

LIVING LOYALIST HISTORY UNIT AND LIVING LOYALIST MUSEUM

Introduction

The teaching of History only as a list of facts, events and dates seems meaningless to us as teachers. To us, History is people – at work, at home, at play, at war, building their community and country. We teach the early History of Saint John by having our students "get the feel" of Loyalist times by role playing and experiencing the various activities of everyday life in the late 1700's. Over the past several years we have developed this History unit to reflect these goals. Each year new ideas are researched and our History unit is expanded with new activities.

Characteristics of Students

Generally, students are from families living in a low socio-economic area. They are Grade 6 students ranging in age from 11-14 years. The abilities of the students range from above average to students with learning disabilities, physical handicaps and mental handicaps (total integration). Students' abilities differ from year to year but all Grade 6 students take an active part in our project.

Objective

The main objective of the program is to stimulate in the students an interest in and an enthusiasm for their local history by actually experiencing life as it was in the 1700's.

Description

The History unit consists of two parts:

1. A "hands on" teaching unit of Loyalist Life;
2. A public display of life in the 1700's – "The Living Loyalist Museum".

This project covers a time period of three months, during which History is the main focus of most aspects of our daily class life. History is taught not only in History classes, but correlated with Science, Health, Math, Reading, Creative Writing, Recess and noon hour activities – even the Christmas concert.

The unit is introduced to the students through formal teaching of the Loyalists (who they were, why they came, how they came and the hardships facing their survival here) through the use of materials such as History texts, reference books, filmstrips, maps and historical fiction.

Once the students are familiar with the background of the Loyalists, then we move on to everyday Loyalist life and the various activities that were essential to the survival of the Loyalists. (Why they were necessary and how they were done.)

To teach the everyday lifestyle of the Loyalists we all become Loyalists with no homes or household goods. Each day a new concept of Loyalist life is introduced and the students learn how to survive without modern conveniences. To do this we have developed many activities which demonstrate to the students the concepts being taught.

A few of our many activities are:

- building a life size Micmac wigwam and Indian crafts (hatchets, cradleboards);
- butter churning;
- soap making;
- cooking – stew, johnny cake, gingerbread, drying apples;
- fire building, wood chopping;
- dying cloth from natural materials;
- making a quilt from the dyed cloth;
- making rope;
- making brooms;
- whittling;
- making furniture;
- making taffy and ice cream, etc.;

– weaving;
– candle dipping;
– sewing, embroidery, candle wicking;
– rug making;
– dancing;
– making Christmas decorations;
– making toys.

Each lesson begins with an oral presentation with explanations, discussions and demonstrations of an aspect of Loyalist Life. This is followed by research by the student using texts, reference books, filmstrips, etc. The students then role-play the situation with a "hands on" activity and draw conclusions about it. For example, when studying about Loyalist medicines, each student researches early remedies and then concocts his/her own cure for a common ailment. From this activity the students draw many conclusions about Loyalist life such as (1) why people then had short lifespans; (2) how people coped without doctors; (3) many old remedies don't work; and (4) many old remedies actually do work and may still be used today.

All topics and concepts of Loyalist life are covered in the above manner and the students become very involved with how people lived in the 1700's. When all concepts have been taught, the students have developed a deep understanding and appreciation of the hardships of Loyalist living. They are now ready to convey to others their knowledge of Loyalist life and begin to prepare for the "Living Loyalist Museum".

The "Living Loyalist Museum" is a one-day living display of what our ancestors dressed like, looked like and did in order to survive. Every Grade 6 student is in our "Living Loyalist Museum" and demonstrates and explains to the public how things were done in the 1700's. The "Museum" is the culminating part of the project and is the highlight of the year for our children.

Evaluation

Evaluation of what was learned in our History unit is done in a variety of ways. Formal testing, report writing, research, discussion, art work, keeping an organized notebook and the making of crafts are all used in the evaluation process.

Formal teaching and testing methods are used to familiarize students with the necessary history background.

The "hands on" activities are largely evaluated by the amount of effort and interest a child shows. Of course, the finished product is an obvious measure of what the child learned. We do not, however, expect a finely finished craft. We do expect an honest effort, keeping in mind the capabilities of the individual child.

Conclusion

When new students arrive in September their first question is always "When are we going to start History?" Also, years later, former students return to the school to visit our "Museum" to see what new things have been added and to relive their Grade 6 History experience.

Our concentrated "hands on" – "learning through experience" approach to the teaching of History has been very successful in that all our students have benefitted and History became very meaningful to them.

We feel that having the children share their knowledge with the community and making a meaningful contribution in this manner makes the project unique. It also develops self-confidence and a sense of pride in themselves as individuals.

We have found that the unit sparks an enthusiasm for History in our students that stays with them and provides motivation for future History study in Junior High and High School.

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Janet McKinney (gauche) et Linda Dodge (droite) au musée vivant des loyalistes

Titre:

UNITÉ D'HISTOIRE VIVANTE DES LOYALISTES ET MUSÉE VIVANT DES LOYALISTES

Introduction

En tant qu'enseignantes, il nous paraîtrait dénué de sens d'enseigner l'histoire seulement comme une liste de faits, d'événements et de dates. Pour nous, l'histoire c'est d'abord les gens: au travail, à la maison, dans leurs loisirs, à la guerre, en train de construire leur communauté et leur pays. Nous enseignons l'histoire des débuts de la colonisation de Saint-Jean en faisant "vivre" à nos élèves l'époque loyaliste, au moyen de jeux de rôles et de la simulation de diverses activités quotidiennes de la fin des années 1700. Au cours des quelques dernières années, nous avons élaboré une unité d'histoire pour atteindre ces objectifs. Chaque année, nous explorons de nouvelles idées et l'unité s'enrichit.

Caractéristiques des élèves

En général, les élèves viennent de familles d'un milieu socio-économique faible. Ils sont âgés de 11 à 14 ans et font partie de la 6e année. Le niveau d'aptitude varie: il y a des élèves au-dessus de la moyenne et d'autres qui souffrent de troubles d'apprentissage, de handicaps physiques et mentaux (intégration totale). D'une année à l'autre, les aptitudes des élèves varient mais tous les élèves de 6e année participent activement à notre projet.

Objectif

L'objectif principal est de susciter chez les élèves de l'intérêt et de l'enthousiasme à l'égard de l'histoire locale en faisant l'expérience de la vie dans les années 1700.

Description

L'unité d'histoire comprend deux volets:

1. Une unité d'enseignement "pratique" portant sur la vie des loyalistes;
2. Une exposition vivante publique portant sur les années 1700 et intitulée "Le musée vivant des loyalistes".

Le projet s'échelonne sur trois mois au cours desquels l'histoire devient le centre d'attention dans la plupart des tâches quotidiennes en classe. Nous l'enseignons non seulement dans les cours d'histoire, mais aussi dans les cours de sciences, de santé, de mathématiques, de lecture, de rédaction créative, durant la récréation et les activités à la pause-repas et même le spectacle de Noël.

Nous présentons aux élèves des cours structurés sur les loyalistes (qui ils étaient, pourquoi ils sont venus au pays, comment ils y sont venus ainsi que leurs difficultés pour survivre) durant lesquels nous utilisons du matériel tel que textes historiques, ouvrages de références, films fixes, cartes géographiques et ouvrages de fiction historique.

Lorsque les élèves se sont familiarisés avec les antécédents des loyalistes, nous passons alors à la vie quotidienne et aux diverses activités essentielles à leur survie (pourquoi elles étaient nécessaires et comment elles étaient faites).

Pour enseigner le mode de vie quotidien des loyalistes, nous devenons tous des loyalistes sans foyer ni articles ménagers. Chaque jour, un nouveau concept de la vie des loyalistes est présenté: les élèves apprennent à survivre sans les commodités modernes. Pour ce faire, nous avons élaboré de nombreuses activités qui inculquent aux élèves les concepts enseignés.

Voici quelques-unes des nombreuses activités:

- construction d'un wigwam grandeur nature des Indiens micmac et d'objets artisanaux (hachettes, porte-bébé);
- barattage;
- fabrication du savon;
- cuisine: ragoût, galettes de farine de maïs, pain de gingembre, pommes séchées;
- cassage du bois, construction d'un feu;
- teinture de tissu avec des matériaux naturels;

- fabrication d'une courtepointe avec le tissu teint;
- fabrication de cordage;
- fabrication de balais;
- taillage au couteau;
- fabrication de meubles;
- fabrication de bonbons au caramel et de glaces, etc.;
- tissage;
- fabrication de chandelles;
- couture, broderie, fabrication de mèches de chandelles;
- fabrication de tapis;
- danse;
- fabrication de décorations de Noël;
- fabrication de jouets.

Chacune des leçons débute par un exposé oral, au cours duquel on explique et démontre un aspect de la vie des loyalistes et qui est suivi d'une discussion. Les élèves font ensuite de la recherche à partir de textes, d'ouvrages de référence, de films fixes, etc. Ils participent ensuite à une simulation de l'activité et en tirent des conclusions. À titre d'exemple, lorsqu'ils étudient les médicaments des loyalistes, les élèves font chacun une recherche sur les remèdes d'autrefois puis inventent leur propre cure pour un malaise courant. Les élèves tirent ainsi de nombreuses conclusions sur la vie des loyalistes, par exemple: 1) pourquoi les gens vivaient peu longtemps; 2) comment ils se débrouillaient sans médecins; 3) de nombreux remèdes d'autrefois n'étaient pas efficaces; et 4) de nombreux remèdes d'autrefois sont efficaces et pourraient encore servir de nos jours.

Tous les sujets et les concepts qui touchent la vie des loyalistes sont étudiés de la façon mentionnée et les élèves deviennent plongés dans le mode de vie des années 1700. Lorsqu'ils ont appris tous les concepts, ils ont acquis une compréhension et une appréciation profondes des difficultés qu'affrontaient les loyalistes. Ils sont maintenant prêts à transmettre aux autres leurs connaissances et à amorcer les préparatifs du "musée vivant des loyalistes".

Celui-ci consiste en une journée au cours de laquelle les élèves s'habillent comme leurs ancêtres et montrent ce qu'ils faisaient pour survivre. Chacun des élèves de 6e année prend place dans le musée vivant des loyalistes pour démontrer et expliquer au public la façon dont les choses se passaient dans les années 1700. Le musée est le point culminant du projet et l'événement marquant de l'année pour nos enfants.

Évaluation

L'évaluation des connaissances acquises grâce à l'unité d'histoire s'effectue de diverses façons: des tests officiels, des rapports écrits, de la recherche, des discussions, des oeuvres artistiques, la tenue d'un cahier de notes structuré et la fabrication d'objets d'artisanat.

L'enseignement conventionnel et les méthodes de passation de tests servent à familiariser les élèves avec les renseignements historiques nécessaires.

Les activités "concrètes" sont évaluées dans une large mesure d'après les efforts et l'intérêt des enfants. Bien sûr, le produit fini constitue une mesure évidente de ce que les enfants ont appris. Nous ne nous attendons pas, cependant, à des objets très polis. Nous exigeons un effort honnête tout en tenant compte des capacités de chacun.

Conclusion

Lorsque les nouveaux élèves arrivent en septembre, leur première question est toujours: "Quand commençons-nous le cours d'histoire?". Aussi, des années plus tard, d'anciens élèves reviennent à l'école pour visiter notre "musée", voir les nouveautés qui s'y trouvent et revivre les souvenirs de leur cours d'histoire de 6e année.

Notre approche axée sur l'apprentissage par l'expérience et les activités concrètes a été très efficace en ce sens que tous nos élèves en ont profité et que l'histoire a acquis une signification pour eux.

Nous pensons que ce projet est unique parce qu'il permet aux enfants de partager leurs connaissances avec la communauté et d'apporter ainsi une contribution importante. Ils développent aussi leur confiance et leur fierté en tant qu'individus.

Nous avons trouvé que l'unité suscite chez nos élèves un enthousiasme pour l'histoire qu'ils conservent et qui les motive, par la suite, à étudier cette matière au palier secondaire.

BOURSE NATIONALE POUR MÉRITE NOTABLE

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Michel Hall et ses élèves

Titre:

LA MICRO-INFORMATIQUE AU SERVICE DE L'ENFANT EN DIFFICULTÉ D'ADAPTATION ET D'APPRENTISSAGE

Introduction

Trop souvent les équipements pédagogiques issus des nouvelles technologies (micro-ordinateurs et leurs périphériques) servent presque exclusivement aux clientèles dites "douées" ou encore sont transformés en récompenses pour les élèves méritants ou les élèves qui finissent leurs travaux les premiers.

Parce que j'étais convaincu que la micro-informatique pouvait être un outil précieux pour les élèves en difficulté d'adaptation et d'apprentissage, j'ai créé un projet d'utilisation intensive des micro-ordinateurs en orthopédagogie.

Le projet a débuté modestement, il y a deux ans, par l'utilisation régulière d'un micro-ordinateur et de quelques rares logiciels utilisables en français. L'année suivante, le projet prit plus d'ampleur par l'ajout de quelques micro-ordinateurs; parallèlement, j'ai enrichi la banque de logiciels de plusieurs programmes intéressants au fil des mois.

Cette année, le projet a atteint sa vitesse de croisière et l'utilisation de la micro-informatique par les élèves en orthopédagogie fait maintenant partie de mon approche pédagogique.

Caractéristiques des élèves

Les élèves visés par cette nouvelle approche pédagogique proviennent de la troisième à la sixième année du primaire; il s'agit d'enfants en difficulté

d'adaptation et d'apprentissage, intégrés dans des classes ordinaires, qui reçoivent de l'aide en orthopédagogie.

Ils sont âgés de huit à douze ans et viennent en orthopédagogie de trois à quatre fois par semaine, par petits groupes de trois à cinq élèves à la fois. Les interventions se font surtout en lecture et en écriture.

Objectifs

L'objectif principal de cette nouvelle approche pédagogique consistait à améliorer sensiblement l'image de soi des élèves suivis en orthopédagogie, en les faisant travailler avec de nouveaux outils, c'est-à-dire des micro-ordinateurs.

En effet, au cours de mes quinze années d'expérience auprès de clientèles en difficulté scolaire, je suis parvenu à la conclusion que le principal problème de ces élèves est l'image négative qu'ils ont d'eux-mêmes, ce qui mine leur confiance et, par conséquent, leur motivation au travail scolaire. Parce qu'ils ne sont pas motivés, ils accumulent les échecs et perdent encore davantage leur estime de soi.

Je souhaitais donc changer radicalement cette dynamique en fournissant à ces élèves un nouveau matériel de travail, plus attirant, avec lequel ils n'avaient pas connu l'échec. J'estimais que l'aspect visuel et interactif de l'ordinateur stimulerait leur intérêt. De plus, l'utilisation du clavier à la place du crayon, contournerait le problème de plusieurs d'entre eux au niveau de la calligraphie.

Je visais plus précisément:

- à leur fournir des outils nouveaux avec lesquels ils n'avaient pas connu d'échec;
- à concevoir des logiciels adaptés à leurs difficultés;
- à augmenter leur confiance en eux;
- à accroître leur motivation à la lecture et à l'écriture;
- à favoriser leur autonomie, leur auto-évaluation et l'individualisation de leurs apprentissages;
- à contrer leur sentiment d'échec scolaire;
- à modifier la perception des autres élèves par rapport aux élèves en orthopédagogie.

Description

Avec des logiciels du domaine public et commercial que j'ai adaptés aux objectifs pédagogiques de chaque année d'études, j'ai monté une banque de programmes. À cette banque, j'ai ajouté certains logiciels que j'ai programmés moi-même.

Les élèves viennent en orthopédagogie par groupes de trois à cinq et travaillent sur trois à cinq ordinateurs selon les semaines. La priorité pé-

dagogique pour les élèves de troisième année est la lecture, et pour les élèves du deuxième cycle, la lecture (vitesse et compréhension) et l'écriture.

Après une période très courte d'initiation, les élèves sont capables d'utiliser d'une façon assez étonnante les micro-ordinateurs. Ils travaillent individuellement, sauf pour quelques rares logiciels plus ludiques qui permettent les activités (jeux) d'équipe.

Lorsque les élèves arrivent au local, ils se précipitent sur les ordinateurs et sont impatients de commencer leur travail; dès le programme lancé, ils se mettent au travail et se laissent beaucoup moins distraire que lorsqu'ils utilisent des outils conventionnels. Ils sont plus concentrés et leur intérêt se maintient jusqu'à la fin de la période. Lorsqu'une période précède une récréation, certains élèves demandent parfois à rester pour terminer l'exercice ...

Par ailleurs, en me libérant de la tâche de correction, l'ordinateur me rend plus disponible pour des explications. De plus, ma relation avec l'enfant s'améliore beaucoup du fait que ce n'est pas moi, mais une machine, qui lui signale ses erreurs. L'élève me perçoit comme une personne-ressource pour le dépanner face à la machine et non comme l'adulte qui juge son travail et renforce son sentiment d'échec.

Conclusion

Depuis que les micro-ordinateurs font partie intégrante des activités d'orthopédagogie, j'entends moins souvent les enfants dire qu'ils sont incapables de faire tel travail, qu'ils sont faibles en français ou tout autre aveu d'incapacité.

Les titulaires de classe (même ceux de sixième année) m'ont mentionné que s'ils oublient d'envoyer les élèves à la période prévue, ce sont eux qui le leur rappellent.

Depuis deux ans, aucun élève n'a exprimé de réticences à venir en orthopédagogie ou n'a refusé de s'y présenter, alors que c'était fréquent par le passé.

La perception des autres élèves de l'école a également changé. Certains vont jusqu'à s'exclamer: "T'es chanceux d'aller en ortho!", ce qu'on n'aurait jamais entendu auparavant. J'estime que le micro-ordinateur a une influence très positive sur les attitudes, les perceptions et la motivation des élèves qui reçoivent des services d'orthopédagogie.

Je pense avoir prouvé l'utilité des nouvelles technologies dans le travail auprès des enfants en difficulté d'adaptation et d'apprentissage. J'espère que mon projet encouragera d'autres orthopédagogues à se servir des micro-ordinateurs et incitera les administrateurs scolaires de leur territoire à mettre les équipements nécessaires à la disposition de ces élèves.

NATIONAL AWARD FOR GREAT MERIT

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Michel Hall and Students

Title

MICRO-COMPUTERS FOR CHILDREN WITH SPECIAL NEEDS

Introduction

All too often, teaching materials derived from new technology (micro-computers and peripherals) are reserved almost exclusively for so-called "gifted" students or become rewards for deserving students or those who finish their work first.

In the conviction that micro-computers could serve as a valuable tool for students with special needs, I developed a project that makes intensive use of micro-computers in remedial education.

The project made a modest start two years ago, with regular use of a micro-computer and a few rare software packages that could be run in French. A few more micro-computers were obtained the next year, and over the months, I added several interesting programs to the software collection.

This year, the project has come of age, and the use of micro-computers by remedial education students now forms part of my teaching approach.

Student Characteristics

The students involved in this new educational approach range from third to sixth grade at the elementary level; all have special needs but are integrated into regular classes, and receive remedial assistance.

They range in age from 8 to 12 and attend remedial classes three or four times a week, in small groups of three to five students at a time. Remedial work focuses primarily on reading and writing skills.

Objectives

The primary objective of this new approach is to signficantly improve the self-image of students in remedial classes by having them work with these new tools (micro-computers).

My fifteen years of experience with students with special learning needs has convinced me that their major problem is a negative self-image, which saps their confidence and thus, their motivation at school. Lacking motivation, they accumulate failures and lose even more self-esteem.

My hope was to radically alter these dynamics by giving the students new, more appealing subject matter that was not associated with earlier failures. I thought the visual and interactive aspect of the computer would stimulate their interest, and the use of a keyboard instead of a pencil would circumvent the problem several students had with writing skills.

My specific aim was to:

- provide students with new tools not associated with failure;
- devise software adapted to their problems;
- improve their self-confidence;
- increase their motivation in reading and writing;
- promote their independence, self-evaluation and the individualization of their learning;
- counter their feelings of failure at school;
- alter other students' perception of those in remedial classes.

Description

Using public and commercial software, which I adapted to the teaching objectives of each school year, I have assembled a collection of programs, and added software I programmed myself.

Students attend remedial classes in groups of three to five and work on three to five computers, depending on the week. The pedagogical priority in third grade is reading, and for students in the second senior grades, reading (speed and comprehension) and writing.

Students become surprisingly proficient on the computers with very little introduction. Students work alone, although a few rare play-oriented programs allow team activities (games).

As soon as they come into the room, students run to the computers and are impatient to begin; once the program is started, they settle down and are much less easily distracted than with ordinary tools. Their concentration is greater and interest levels remain high right to the end of the period. When a class is followed by recess, some students occasionally ask to stay late to complete their assignment.

By freeing me from the task of correcting, the computer also makes me more available for explanations. My relationship with students improves greatly because mistakes are now pointed out by a machine instead of the teacher. Students view me as a resource person to assist with problems on the machine, not as an adult who judges their work and reinforces their feelings of failure.

Conclusion

Since micro-computers became an integral part of remedial activities, I have heard fewer complaints from students that they are unable to do a certain assignment, are weak in French, or any other admission of inability.

The regular teachers (even in sixth grade) have told me that if they forget to send the students at the proper time, the students remind them.

In the past two years, no student has expressed reluctance or refused to come to remedial classes, as was frequently the case in the past.

The other students' perceptions have changed as well. Some have even remarked, "You're lucky to be able to go to remedial class!" This never would have been heard in the past. I believe micro-computers have had a very positive influence on the attitudes, perceptions and motivation of students in remedial education.

I believe this project has demonstrated the usefulness of this new technology in work with children with special needs. I hope my project will encourage other remedial teachers to use micro-computers and will persuade administrators in their schools to make equipment available to these students.

NATIONAL AWARD FOR GREAT MERIT

Name and address of teacher: 88-7

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Title:

VOCATIONAL MUSIC – AUDIO RECORDING PERFORMANCE PRODUCTION PROGRAM (A.R.P.P.P.)

Introduction

A number of students at R.B. Russell Vocational High School indicated a desire to pursue music performance and production as a vocation after graduation.

While participating in the Music Option classes, (1982-85), these students succeeded in writing, recording, producing, packaging and marketing three, student-performed original recordings:

1. Russell's Tussle (82-83): a 45 record
2. School Aerobics (83-84): an exercise booklet and music cassette
3. Anaconda (84-85): a commercial extended-play record.

These recordings involved more than music: whole school involvement included the art, photography, printing, commercial arts, business education, physical education and the language arts departments of the school.

Schools tend to resist change, often lagging far behind the society they serve. They tend to train people for the past, while failing to respond to already emerging needs.

A.R.P.P.P. is a futuristic curriculum designed to meet these needs, in the area of music and training for employment in music-related industries.

The project attracted considerable media attention, both locally and nationally. National coverage included a discussion of the project on CBC National Midday News.

Characteristics of Students

The project involved students possessing the following characteristics:

- 13-21 years of age
- disadvantaged
- creative
- inner city, street kids
- higher number of Native Canadians and of Metis origin
- lack of self-concept
- five sections with a mean average of twenty students in each section
- poor family structures
- had experienced failure
- poor attenders
- male-female
- students were at least two to three years behind their grade level.

Objectives

The objectives of this project are as follows:

1. To establish a full-time music option in a vocational milieu;
2. To write, record, perform, package and market students' original recordings;
3. To link music with the vocational shops and academic programs;
4. To establish an audio recording, performance production program (A.R.P.P.P.);
5. To provide systematic training in music and music-related areas, in order to gain employment in these fields;
6. To establish stronger female representation in the music option and music shop programs;
7. To develop a futuristic curriculum to meet the needs of a modern, changing society;
8. To decrease the negative image that R.B. Russell had in the past.

Description

The activities carried out both in and outside the classroom were as follows:

1. A full-time music option was established with three original student-performed recordings completed each year;
2. A pilot project was carried out entitled A.R.P.P.P. (audio recording, performance production program);

3. Part of the curriculum included the construction and wiring of a four-track computerized recording studio, later expanded to its current eight-track configuration;

4. Music-related businesses were contacted to show the need for training in A.R.P.P.P. related areas and to offer their support;

5. Work education placements were established in these music-related businesses;

6. An advisory board was formed from these businesses to provide advice and evaluation for A.R.P.P.P.

This project is new for the following reasons:

1. The whole school involvement of all the various shops and academic classes in these projects was a first for a vocational school;

2. Creating a vocational program from a music program complete with its own curriculum and work education stations could be a model for others who wish to try a similar project;

3. It is the only program which has written, recorded, produced, packaged and marketed all original works by its student body; a one of a kind project;

4. Having a built-in Feeder System i.e., the option class feeds A.R.P.P.P., provides a steady flow of students when they are ready;

5. The impact on student morale due to the media attention drawn by the program had many benefits. R.B. Russell's image was raised. This was an effective way of building school spirit and pride. Secondly, it was used as a marketing strategy to promote school recordings;

6. The recording techniques using computers to write and record is on the cutting edge of what's happening in the modern recording industry, (M.I.D.I. – Musical Instrument Digital Interface);

7. The fact that musicality was not a pre-requisite to A.R.P.P.P. meant it made it possible for more musicians to be involved in a music shop;

8. This program took on students with poor attendance records and made them become near perfect attenders;

9. Several students presently take their shop classes at R.B. Russell Vocational High School and 00 academics classes at other schools. Students attending two different institutions at once is a new concept in the Winnipeg School system;

10. A.R.P.P.P. offers a bridge between music as a hobby and music as a vocation. Musicians and technicians who have observed the class

often say "I wish I could have had this musical opportunity at this level when I went to school";

11. It breaks down the stereotype that R.B. Russell School is a "school for rubbers".

Evaluation

Evaluation of the project was done in two ways.

Student Performance

1. Completion of individual music program on chosen instrument or completion of technical tasks.
2. Participation in workshops and seminars. Clinic's evaluation by professionals.
3. Completion of group and individual projects – recordings: original and assigned.
4. Success at work education placement.
5. Completion of theory test – musical and technical.
6. Attendance (represented 1/3 of the mark each term. Students showed above average attendance increases).
7. Effort and organizational skills given daily after an assigned task or self-originated task.
8. Knowledge of music or technical vocabulary determined by written tests.
9. Pre-evaluation comparison – attendance, prior to entering, etc.
10. Operation of recording equipment and computers.

Project

1. By visiting artists and technicians who work in and with the projects.
2. Based on the sale of students' original recordings

Russell's Tussle	– 900 copies sold
School Aerobics	– 300 copies sold
Anaconda	– 600 copies sold

3. Recognition of success of the A.R.P.P.P. pilot project by Winnipeg School Division No. 1.

Conclusion

The positive media coverage had a positive impact on our student body. It helped reduce the negative image of R.B. students. It also helped attract

students who would not have otherwise attended R.B.R.V.H.S. Several students came to R.B.R.V.H.S. for vocational shop (A.R.P.P.P.), but continued to take academic courses at their original school.

Acceptance of A.R.P.P.P. by the students involved was documented by their increased attendance. The Winnipeg School Division demonstrated acceptance of this project by its willingness to apply for funds and vocational certification of A.R.P.P.P. from the Provincial Department of Education.

The sales success of the three student recordings showed that the community supported this kind of school project. The experience gained by the instructor and the students, together with the extensive A.R.P.P.P. curriculum, is a valuable addition to the academic and vocational education systems and helps to bridge the gap between the two.

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Titre:

FORMATION PROFESSIONNELLE À LA MUSIQUE – PROGRAMME DE PRODUCTION, D'INTERPRÉTATION ET D'ENREGISTREMENT D'OEUVRES SONORES (A.R.P.P.P.)

Introduction

Un certain nombre d'élèves de la R.B. Russell Vocational High School ont manifesté le désir de travailler dans le domaine de l'interprétation et de la production musicales après avoir terminé leurs études.

Tout en suivant les cours à option en musique (1982-1985), ces élèves ont réussi à enregistrer, produire, présenter et commercialiser trois oeuvres originales interprétées par des élèves :

1. "Russell's Tussle" (82-83): disque 45 tours
2. "School Aerobics" (83-84): cassette de musique d'aérobie et fascicule d'accompagnement
3. "Anaconda" (84-85) : disque commercial prolongé.

Ces enregistrements n'ont pas comporté uniquement l'aspect musical : toute l'école y a participé, par l'intermédiaire des départements des arts, de la photographie, de l'impression, des arts commerciaux, de la formation aux affaires, de l'éducation physique et des langues.

Les écoles ont tendance à être réfractaires au changement et elles sont souvent très en retard sur la société qu'elles servent. Elles ont tendance à former des gens pour le passé et ne répondent pas aux besoins qui ont commencé à se manifester.

Il s'agit d'un programme tourné vers l'avenir et conçu pour répondre à ces besoins dans le domaine de la musique et de la formation à un emploi dans l'industrie de la musique.

Le projet a suscité beaucoup d'intérêt de la part des médias, aux échelons à la fois local et national. Parmi les reportages de médias nationaux, on peut noter que le projet a été abordé à l'émission "Midday News", au réseau anglais de Radio-Canada.

Caractéristiques des élèves

Le projet a été réalisé avec le concours d'élèves des deux sexes répartis en cinq sections comptant en moyenne vingt élèves chacune. Les élèves possédaient les caractéristiques suivantes :

- âge: de 13 à 21 ans
- défavorisés
- créatifs
- jeunes de la rue, du centre-ville
- proportion plus importante d'Autochtones et de jeunes d'origine métisse
- absence d'image de soi
- structures familiales déficientes
- expérience de l'échec
- faible taux d'assiduité
- retard scolaire d'au moins deux ou trois ans.

Objectifs

Les objectifs de ce projet sont les suivants :

1. Établir un programme à option en musique, à temps complet, dans une école de formation professionnelle;
2. Enregistrer, interpréter, présenter et commercialiser des oeuvres originales des élèves;
3. Établir un lien entre la musique, d'une part, et les ateliers professionnels et programmes scolaires, d'autre part;
4. Mettre en place un programme de production, d'interprétation et d'enregistrement d'oeuvres sonores;
5. Assurer une formation systématique en musique et dans des domaines connexes en vue de l'obtention d'un emploi;
6. Accroître le taux d'élèves de sexe féminin suivant le programme à option et les ateliers de musique;
7. Mettre au point un programme tourné vers l'avenir afin de répondre aux besoins d'une société moderne en évolution;
8. Corriger l'image défavorable qu'avait l'école R.B. Russell.

Description

Les activités énumérées ci-dessous ont été réalisées tant à l'intérieur qu'à l'extérieur du cadre de la classe :

1. Une option musique à temps complet a été mise sur pied, et trois enregistrements d'oeuvres sonores interprétées par les élèves ont été réalisés chaque année;
2. Un projet pilote (programme de production, d'interprétation et d'enregistrement d'oeuvres sonores) a été mené à bien;
3. Le programme comportait la construction et le câblage d'un studio d'enregistrement informatisé à quatre pistes, auxquelles quatre autres pistes ont été ajoutées;
4. Nous avons demandé à des entreprises actives dans le secteur musical de faire état du besoin de formation dans des domaines liés au programme et de nous accorder leur soutien;
5. Un programme de stages dans ces entreprises a été mis sur pied;
6. Un conseil consultatif composé de représentants de ces entreprises a été établi avec le mandat de formuler des recommandations et d'évaluer le programme.

Ce projet est novateur à plusieurs égards:

1. Pour la première fois, l'ensemble des services d'une école d'enseignement professionnel, y compris tous les ateliers et les cours théoriques, y ont participé;
2. La mise en place d'un programme de formation professionnelle en musique, avec un contenu qui lui est propre et des stages dans des entreprises, pourrait servir de modèle à d'autres personnes souhaitant réaliser un projet similaire;
3. Il s'agit du seul programme qui ait permis aux élèves d'enregistrer, de produire, de présenter et de commercialiser des oeuvres sonores qu'ils avaient eux-mêmes créées. Ce programme est unique en son genre;
4. Le programme à option en musique assure automatiquement la participation d'élèves au fur et à mesure qu'ils sont prêts;
5. L'intérêt accordé par les médias à ce programme a eu de nombreuses retombées bénéfiques sur le moral des élèves. L'image de l'école R.B. Russell a été rehaussée;
6. Les techniques informatisées d'écriture et d'enregistrement sont à la fine pointe de ce qui se fait dans le secteur de l'enregistrement (interface numérique entre instruments de musique);

7. Le fait que la connaissance de la musique n'ait pas été une condition d'inscription au programme a permis à un plus grand nombre d'élèves de participer à un atelier de musique;

8. Ce programme a accueilli des élèves dont le taux d'assiduité, très faible à l'origine, est devenu pratiquement irréprochable;

9. Plusieurs élèves suivent actuellement les ateliers à la R.B. Vocational High School et les cours théoriques dans d'autres écoles. La possibilité offerte aux élèves de fréquenter simultanément deux établissements représente un nouveau concept dans le système scolaire de Winnipeg;

10. Le programme assure la transition entre la musique comme passe-temps et la musique comme activité professionnelle. Des musiciens et des techniciens qui ont observé la classe ont souvent dit qu'ils auraient souhaité se voir offrir une telle possibilité lorsqu'ils fréquentaient l'école;

11. Le projet a rompu le stéréotype selon lequel l'école R.B. Russell soit une "école pour vauriens".

Evaluation

L'évaluation du projet a reposé sur deux types de critères.

Rendement des élèves

1. Réalisation d'un programme de musique personnel sur un instrument qu'ils avaient choisi ou accomplissement de travaux techniques.

2. Participation aux ateliers et séminaires. Évaluation des séances par des professionnels.

3. Achèvement de projets collectifs et individuels – enregistrement d'oeuvres originales ou demandées par le responsable.

4. Degré de succès du stage.

5. Réussite d'un test théorique portant sur la musique et sur la technique.

6. Assiduité (elle comptait pour le tiers de la note de chaque session. Le taux de présence des élèves a été supérieur à la moyenne).

7. Efforts et capacités d'organisation évalués quotidiennement après un travail pratique demandé ou réalisé à l'initiative de l'élève.

8. Recours à des examens écrits afin de mesurer la connaissance de la musique ou du vocabulaire technique.

9. Comparaison avec la période antérieure à celle faisant l'objet de l'évaluation du point de vue, par exemple, de l'assiduité.

10. Capacité d'utiliser le matériel d'enregistrement et les ordinateurs.

Projet

1. Évaluation réalisée par des artistes et des techniciens de l'extérieur qui ont participé aux projets.
2. Évaluation reposant sur les ventes des enregistrements d'oeuvres originales des élèves

Russell's Tussle	– 900 exemplaires vendus
School Aerobics	– 300 exemplaires vendus
Anaconda	– 600 exemplaires vendus

3. Reconnaissance du succès du projet pilote par le district scolaire nº 1 de Winnipeg.

Conclusion

Les reportages positifs diffusés par les médias ont eu des retombées bénéfiques pour nos effectifs scolaires. Ils ont contribué à améliorer l'image des élèves de l'école et ont également attiré des élèves qui, autrement, n'auraient pas fréquenté la R.B. Russell Vocational High School. Plusieurs élèves y sont venus pour participer à l'atelier de musique, tout en continuant de suivre des cours théoriques dans leur école habituelle.

L'augmentation du taux d'assiduité des élèves inscrits témoigne de leur intérêt pour le projet. La division scolaire de Winnipeg a manifesté son acceptation de ce projet en demandant au ministère provincial de l'Éducation d'y affecter des fonds et de le reconnaître dans la catégorie de la formation professionnelle.

Le succès obtenu dans la vente des trois enregistrements réalisés par les élèves a montré que la collectivité soutenait ce type de projet scolaire. L'expérience obtenue par le responsable pédagogique et par les élèves, ainsi que la vaste portée du programme, enrichissent considérablement les systèmes d'enseignement théorique et professionnel, et contribuent à combler le fossé qui sépare ces deux systèmes.

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Name and address of school:

Hernewood Junior High School
R.R. 3
Woodstock, O'Leary
Prince Edward Island
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Beverley Boates and Students/
Beverley Boates et ses élèves

Title:

"MONEY WISE"

Introduction

A money kit has been designed to teach students with a moderate degree of mental retardation to count money in a useful manner. The kit takes the student from a one cent value through to a one dollar value in slow, sequential steps until mastery has been achieved.

Titre:

L'ARGENT EN BONNES MAINS

Introduction

On a conçu un ensemble de pièces de monnaie afin de montrer aux élèves déficients mentaux moyens à compter de l'argent. Cet ensemble utile leur permet de passer lentement, progressivement, d'un cent jusqu'à un dollar, jusqu'à ce qu'ils aient maîtrisé ces connaissances.

Characteristics of Students

The students in the program all have a moderate degree of mental retardation; and they function between the trainable and low educable range. Because the class is in a Junior High School, the students vary in age from 12 to 19 years. Some of the students have the condition of Down's Syndrome; others are brain damaged with or without the accompanying condition of epilepsy and cerebral palsy.

Objectives

The objectives of the program are:

1. To teach students who have low mental ability to understand and use money;

2. To teach coin identification, coin value, the counting of coins from one cent to one dollar, and how to find the total value of a series of coins;
3. To provide a single program that can be used with a variety of students at differing ability levels;
4. To provide a sequential way of teaching money to students who have extreme difficulty in learning the money concept;
5. To teach the use of money through the visual, auditory, and kinaesthetic modes of learning.

Description

The program provides a detailed sequential plan to teach the identification of coins, the value of coins, the counting of coins, and the total value of a series of coins. It is arranged in a kit form with each step on a separate sheet. This allows several students who are working at different levels to use the kit. New information is taught one cent at a time up to the twenty cent value. Following this, the pattern of instruction is as follows:

Counting to value given – 20¢ – 24¢
25¢ – 29¢

Review – 20¢ – 29¢
Review – 10¢ – 29¢
Review – 1¢ – 29¢

This pattern continues right up until one dollar has been reached. In addition to this, several sheets showing coins are also provided for the student to teach him/her to count a series of coins. Students are also taught to count by fives, tens and quarters. The program provides small sequential steps with lots of repetition. Sheets present the information first in order, and then on the reverse side, random order. The program can go as slow or as fast as the student's ability dictates. The student receives visual, auditory, and kinaesthetic reinforcement as he/she sees the value given, orally counts out the coins necessary, and places them on the paper. The program is easily monitored by the teacher who can quickly check each page and allow the student to repeat or move on. When checking the work, there is further reinforcement as the student is required to count out for the teacher the coins he/she has used. Reviews are given frequently so the student does not forget previously learned materials. The success of the program depends on slow, consistent repetition until mastery has been achieved.

The only special material needed is a Canadian set of play coins — classroom set available from "*Spectrum*", 8 Denison Street, Markham, Ontario L3R 2P2 for a cost of approximately $25. Individual student sets can be purchased for $7 at "*Louise Kool and Kalt Limited*", 1147 Bellamy Road, Unit 6, Scarborough, Ontario M1H 1H6.

Evaluation

Evaluation used was the practical experience of actually purchasing items, e.g., buying lunch at the canteen, counting out change returned, playing store in the classroom and purchasing items.

One of my students after a year in the program was able to count up to five dollars. He purchased his own lunch and was allowed to make change. He also could count out money at home to pay the milkman. Prior to the program, he did not know the names of the coins, their value, or how to count them. Each student in the class has made significant progress in the program and retention of material mastered is good, even after a two-month summer vacation.

Conclusion

Most of the students I work with have been in the school system from six to eight years. During that time, other teachers — including myself — have tried different methods of teaching the concept of money. The students could still not use money in any useful way. I see daily steady progress with this program; some progress faster than others depending on ability level. I feel the program has enabled me to teach the concept of money to each student in my class and, following instructions, they are able to apply what they have learned up to the point they have reached in the program. The program also enables me to effectively instruct a class of seven students all at the same time. Because the students all have different ability levels and learn at different rates, the Kit enables students to progress at the rate they need for complete mastery.

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School at Royal Vale
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Susyn Borer

Title:

TABLE TASKS: A HANDS-ON APPROACH TO THE READINESS SKILLS

Introduction

Two basic principles helped me to formulate and implement this project:

1. Children learn best through play;

2. Stencils and workbooks are one-dimensional and do not foster creativity or problem-solving.

I wanted to provide a setting(s) whereby children could learn their readiness skills, at the kindergarten level, through experimentation, discovery, observation, and manipulation. I wanted them to perform tasks that would give physical expression to the intellectual concepts they were learning.

Titre:

TRAVAUX ASSIS: UNE APPROCHE CONCRÈTE DES COMPÉTENCES DE MATURITÉ

Introduction

Deux principes fondamentaux ont aidé à élaborer et à mettre en oeuvre ce projet:

1. les enfants apprennent mieux en jouant;

2. les pochoirs et les cahiers d'exercice sont unidimensionnels et ne favorisent pas la créativité ou la résolution de problèmes.

Je voulais créer un milieu propre à assurer la maturation des élèves de la maternelle, par l'expérience, la découverte, l'observation et la manipulation. Je voulais que les enfants accomplissent des tâches qui exprimeraient matériellement les concepts intellectuels qu'ils apprenaient.

Characteristics of Students

Pupils are enrolled in the Kindergarten program. Most are five, a few have already turned six.

Initially, most pupils were from the core inner-city areas, and were extremely aggressive, physically and verbally. They were also quite behind in their readiness skills.

Subsequently, my classes are more of a cross-section of society: some are inner-city pupils, some are new Canadians learning English for the first time, some are middle-class pupils from fairly affluent families and two pupils (one in the morning class, one in the afternoon) are handicapped – one is hearing impaired, the other autistic.

Objectives

My overall objectives are very simple and straightforward. I want my class to master the readiness skills in mathematics and language arts that are necessary for a successful entry into Grade I.

I want them, however, to learn these skills in a concrete and meaningful way, in a manner that is enjoyable to them and that allows them to build on the skills that they have already learned. For example, in language arts I want them to develop thinking skills basic to reading such as sequence, detail and character. I want them to develop the concept of print – left to right orientation and sound/letter relationships. In math I want them to identify basic attributes to classify, to pattern, to learn one-to-one correspondence and to understand sets among other concepts.

Description

I provide materials and settings that allow the children to experiment, to observe, to discover, and to manipulate materials, objects, games, books. Specifically I set out four large tables that can seat up to five children each. Each table has a task to be performed.

Table #1 is set up for a reading readiness skill.
Table #2 is set up for a math readiness skill.
Table #3 is set up for a motor-coordination skill.
Table #4 is set up for a social skill or communication.
Pupils at the same table may work independently, in pairs or as a group, depending on the task.

Occasionally Table #4 is set up as an "advanced" skill table or a "remedial" task table, depending on the abilities of the group involved.

The children are divided into four heterogeneous teams for the duration of the year. The teams rotate from table to table until all tasks have been performed. Each task takes about seven minutes to complete, so with chan-

geover time, explanations, etc., the entire circuit is completed in forty minutes. Explanations and instructions take place before the circuit begins. The teacher circulates amongst the tables, monitoring the activity and also gives the sign for stopping a task and moving on to the next table.

One of the main reasons I began this project was my abhorence of stencils and workbooks. I (and my pupils) found them boring and one-dimensional. They also did not foster any creativity nor promote problem-solving at the Kindergarten level. I have built up a set of supplies that are probably found in many Kindergartens already but may only be used occasionally or in isolation. I use unifix blocks, geoboards, self-correcting puzzles (shapes, letters, addition, number concepts, etc.), pattern blocks, domino games based on classification, numbers, sounds. I also use plasticene, crayons, paper, glue, scissors, coloured paper.

I have a collection of games, such as Bingo, Lady Bug, Tens, Fruit Salad, Twins, etc. (costs $5 per game). These games teach and reinforce concepts in math, in classifying, etc. I have the didactic alphabet ($35) that I use in many different ways – sets, groups, initial consonant sounds, etc.

I use the attribute shapes and people as well, and I use peg boards and lotto games for sorting, matching and classifying.

All these materials are manipulated by the pupils. The tasks they perform give physical expression to the intellectual operation being learned.

I find that children learn best through play and that is why I developed my "Table Tasks" project. The children feel they are playing; I know what they are learning because I control what they are allowed to "play" with during this part of my program.

Evaluation

Children are evaluated on a weekly, on-going basis by monitoring whether or not they can complete the task at hand. At year end, individual conferences are held with the pupil in order to evaluate whether the child has mastered the skills enumerated in our Kindergarten Readiness Criteria checklist.

Conclusion

Since I implemented the Table Tasks project, I find I can teach my pupils much more given the short hours of a kindergarten day (2½ hours), in a smaller period of time compared to traditional teaching of a concept to an entire class.

Furthermore, I find my pupils enjoy the Table Tasks so much that they look forward to the designated days and are disappointed when the time is up and tasks completed. I also can control which children are suited to work-

ing together or who are able to help others and place them on the same team.

An interesting by-product has been an enhanced self-esteem for many of the pupils. The tasks during this period sometimes emphasize cooperation, sharing and helping and there is definitely a carry-over into the rest of the program.

And finally, I find that my pupils are well-prepared for first grade in terms of a) self-discipline and being able to perform and complete a task and b) having acquired the skills necessary for the introduction of the Language Arts and Math Programs at the Grade I level.

Susyn Borer and Students/Susyn Borer et ses élèves

Name and address of teacher:

88-10

Cyril George Brown
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Name and address of school:

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Trinity Bay, Newfoundland
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Title:

THE SEMINAR APPROACH TO LEARNING

Introduction

The idea for this project came about when I was President of the Newfoundland Teachers' Association's Social Studies Special Interest Council. After experiencing a number of seminars, both within and outside the province, I felt that it would be a good approach to use in the school.

The purposes of the seminars are:

1. To enrich the school curriculum;
2. To expand student knowledge;
3. To get students involved in a seminar situation, a school day with a difference;
4. To provide an atmosphere to get students thinking and an opportunity for them to launch out into other issues in the future;
5. To provide a facility where students see many resource per-

Titre:

LE COLLOQUE COMME APPROCHE PÉDAGOGIQUE

Introduction

L'idée de ce projet m'est venue lorsque j'étais président du conseil des sujets d'intérêt spéciaux en sciences sociales, de la Newfoundland Teachers' Association. Après avoir assisté à de nombreux colloques, à l'intérieur et à l'extérieur de la province, j'ai pensé que cette approche serait utile dans l'école.

Les colloques ont pour but:

1. d'enrichir le programme d'études scolaires;
2. d'élargir les connaissances des élèves;
3. de faire participer les élèves à un colloque, à une journée scolaire différente;
4. de créer une atmosphère dans laquelle les élèves peuvent réfléchir et aborder d'autres questions d'intérêt dans l'avenir;
5. de fournir l'occasion aux élèves d'entendre de nombreuses

sons expanding their knowledge and skills;

6. To get students involved in organizing a seminar and taking part in the day's activities by chairing, reporting or speaking out.

7. To have the media show the general public how schools can use a different approach to advance learning and enrich the curriculum.

personnes-ressources qui vont accroître leurs connaissances et leurs compétences;

6. de faire participer les élèves à l'organisation d'un colloque et aux activités de la journée comme la présidence, la présentation de compte rendus ou la participation aux discussions;

7. de faire en sorte que les médias montrent au grand public comment les écoles peuvent adopter une approche différente pour promouvoir l'apprentissage et enrichir le programme d'études.

Characteristics of Students

The students are from a senior high school, levels I to IV, ranging in age from 14 to 20 years with a school population of 250. The students are both male and female and come from a rural area about 90 kilometers west of the city of St. John's.

Objectives

1. Because each and every student has varying and changing needs, our school curriculum must have both fluidity and flexibility. Teachers must be encouraged and assisted in "Fleshing out" and enriching the prescribed high school curriculum.
2. The school program should be relevant, controversial and interdisciplinary. Our seminars allow for this within the curriculum.
3. To satisfy some of the traditional aims of education – to provide an opportunity for transmission of knowledge, and the sharing of ideas.
4. To provide a launching pad to encourage students to address other issues in a cultural truth-seeking manner.
5. To communicate to the public through the media how our school is going beyond the everyday school routine to expand student knowledge.

Description

A contemporary topic is chosen each year by teachers with students having some imput. Seminar 1988 topic will be chosen as a result of a needs assessment based on student interest. The most important needs will try to be accommodated.

As many as one dozen resource persons may attend a seminar to speak, sing, show slides, cook, sit on a panel, or dance depending on the theme.

Each seminar is usually one day but we have held one for two days. The first session of each seminar, students, teachers, resource persons and other invited guests meet in the auditorium for opening exercises which consist of a prayer, greetings from school board, NTA, Department of Education and the political members. The resource persons are introduced and a Keynote Address is given.

Following this, all students and resource persons go to designated classrooms for presentations. After forty minutes another session begins with students meeting another resource person. We try as much as possible to accommodate students in sessions of their choice. However, students usually find something of interest in every session.

At midday there is a dinner for all students, teachers and guests. We try to have the meal fit the seminar, a fish meal if it is a Fisheries Seminar. There is also a dinner speaker who is an entertaining one and speaks around the theme.

Sessions continue after the dinner as per morning format, with the last session of the day being a plenary session with everyone once again in the auditorium. Someone will sum up and evaluate the day's activities, votes of thanks are given and after, a half hour concert once again based on the theme, ends the day.

Evaluation

The methods of evaluation used are:

- Student Assignment
- Student Debriefing
- Critical Analysis.

Conclusion

Over the past nine years all seminars have generally the same format and with the same results, students being generally very proud that they met so many special people and learned so much about a special issue.

Resource persons and other guests have told us that they know of no other school where this type of thing occurs and they are most pleased with the success of the day, so much so that (1) some have said that they have been to government-planned seminars that have not been so well-organized and (2) the Minister of Education, who has attended two of our seminars has encouraged other schools in the province to do this type of thing.

This seminar approach to learning is not only applicable to Newfoundland schools but rather to any school in Canada – it is universal as the issues are similar or there are plenty of issues for any area to address.

From the writer's experience, this approach to learning is highly recommended to any high school or junior high in Canada and can be adapted to the elementary level as well. Students are very interested in the day's proceedings and meaningful learning is taking place.

The writer is willing to share this successful approach with any school.

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Name and address of school:

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Jeanne Bryan and "Trooper" Winners/
Jeanne Bryan et les gagnants du prix "B.A."

Title:

"TROOPER" AWARD

Introduction

The purpose of the program is to recognize the positive qualities of our children. Anyone can do a good deed, improve in his/her work or accomplish a task on which he/she has been working. All children qualified! The Kindergarten child who learned to tie his/her laces, a Grade 4 child who helped a Learning Centre child to read, someone who turned in lost lunch money, someone who held a door for a person with his/her arms full of books and so on. The possibilities are endless! You do not have to be a scholar or an athlete to win. The self-image of the children is enhanced greatly.

Titre:

LE PRIX "B.A."

Introduction

Ce programme a pour but de souligner les qualités de nos élèves. N'importe qui peut faire une bonne action, faire des progrès dans son travail ou terminer une tâche amorcée. Tous les enfants sont admissibles! L'élève de la maternelle qui a appris à nouer ses lacets, l'élève de 4e année qui a aidé un autre à lire dans le centre d'apprentissage, quelqu'un qui a rapporté de l'argent trouvé à la pause-repas, quelqu'un qui a tenu la porte pour une personne aux bras chargés de livres, etc. Les possibilités sont innombrables! Il n'est pas nécessaire d'être érudit ou athlète pour gagner. L'image que les enfants ont d'eux-mêmes s'en trouve fortement améliorée.

Characteristics of Students

The children included in this project were 4-12 years old which encompassed Kindergarten to Grade 6. The Learning Centre was also included;

one of the children was 17 years old. There were two classes of each grade so approximately 350 children were involved.

Objectives

1. To recognize that all children qualify for the awards;
2. To recognize the positive qualities in all our children daily;
3. To recognize when a good deed has been done, when improvement has been made in his/her work, task or behaviour.

Description

A mascot was purchased to initiate the program. A stuffed St. Bernard dog was chosen as this type of dog is noted for helping others. The children were told of the project at an assembly and invited to become involved in suggesting a name for our mascot. A panel of three teachers went over the thousands of entries and chose the name "*Trooper*".

The next Monday morning an assembly was called at which the winner was announced and "Trooper" named. The program was explained to the children again and the fact was stressed that a good deed is something you just do – you don't point out your deed. The teachers, administration, teacher's aide, librarian, office staff and custodians were all loaded with a pocket full of "Trooper" awards. When they saw a child doing a good deed or portraying a positive quality, they wrote the child's name on the left side of the award ticket, ripped that part off to go into the draw box and gave the child the award side that said "Trooper the St. Bernard is proud of you!".

We kept two boxes for names in the staff room – one for K-3 and the other for 4-6 plus Learning Centre.

Every Monday morning an assembly was held. The girl who named "Trooper" was the first to choose a weekly winner from each box. Thereafter, the previous winners picked out the winning tickets. Children chosen from the audience shook the tickets in the boxes. The weekly winners received a collarette with a silver dollar attached. After, we read what the winners had done as their "deed" which was written on the name stub. These winners proudly took "Trooper" to spend 2½ days in their classroom. Our local newspaper editor took the winners' pictures with "*Trooper*". The pictures appeared in our weekly newspaper. "Reach Out" and "Touch Somebody's Hand" was our theme song. The children always sang the song with great gusto and were very proud to sing it for special occasions such as our family night Christmas Concert and for Rick Hansen.

At these assemblies, visitors to our school were introduced, special mention made of some of the deeds that had been done, special projects were introduced and some classes shared a verse, song or play with us.

We were privileged to sing to Rick Hansen. Because of his example, the children decided we should not say **"I can't"** but to say instead **"I'll try"**. It was great! I do believe we have eliminated those defeatist words, "I can't".

The children were talking about "*Trooper*" and bringing home the awards and soon, whenever an adult did a good deed, someone would say, "Oh, you should get a Trooper award". It wasn't long before adults were asking me to send an award to someone. I wrote a letter in the newspaper asking for a response if adults wanted such a program, too. They did, so now I mail out "*Trooper*" awards to any person who is suggested to me. I provide the computerized award and envelopes, and the stamps are donated. Many of our adults can now sing along with us when they hear our theme song. Not only has our school improved by the project, but our community as a whole!

The children are very proud if their parent(s) receive an award. I announce the adult awards at our assemblies. Being a small town, many people are known to the children.

We have had buttons made that say "Trooper welcomes you to Ignace". Whenever new students enter our school, we present them with a button at our assembly to help them feel welcome and more comfortable in their new school. This introduces them to everyone too. Also, when a child is moving away, we present him/her with an Ignace pin so they have a reminder of our town.

Every child likes to be recognized and made to feel important, so we now have birthday pencils that we present to the children as they have their birthdays. The July and August birthdays will be acknowledged at the last assembly in June. The teachers are included in these activities, also.

We have had "*Trooper*" medallions made. These will replace the silver dollars. The children are quite excited about the change. One of our teachers is an artist and she drew the dog for us. It was more costly, but we felt this was more meaningful. The children are impressed because Mrs. Wazny did the drawing so it is truly "ours".

Evaluation

Evaluative methods were very easy and simple to do. The pride shown on each child's face told us the project was successful. Whenever a child received an award, he/she had to tell everyone and anyone he/she met in the hall or out on the playground. The children were happy for each other and often suggested their peers for awards. Who[illegible]er won was always cheered and applauded enthusiastically.

Because the children shook the boxes and the children picked the winners, there were no feelings of unfairness in who was chosen. It was strictly the luck-of-the-draw. The fact that the program went out into the community

as well, showed us that the adults approved and wished to become part of it.

Conclusion

This "*Tropper*" program is a very worthwhile project. We have seen marked improvement in behaviour attitude work habits and general self-worth of the children involved. They are very proud winners of an award and are especially proud to be chosen the weekly winner. This has helped to create a more supportive and caring atmosphere amongst our K-6 area of the school. It is a great feeling to see that everyone is a winner!

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Felix Gelbart
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Bunty James
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Name and address of school:

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Bunty James, Rena Entus, Patrick Michel, Felix Gelbart (left to right/ de gauche à droite)

Title:

VEZINA ALTERNATIVE HIGH SCHOOL

Introduction

Vezina Alternative High School is one of a dozen Outreach schools operated by the Student Services Department of the Protestant School Board of Greater Montreal. For the past six years Vezina has been working with students aged 13 to 17, who have shown an inability to function in the regular high school, and who are either not attending or have been discouraged from attending their former schools. The thirty-

Titre:

ÉCOLE SECONDAIRE PARALLÈLE VEZINA

Introduction

L'école secondaire parallèle Vezina est une des quelque douze écoles parallèles qu'administre le département des services aux élèves du Protestant School Board of Greater Montreal. Durant les six dernières années, le programme s'est adressé à des élèves de 13 à 17 ans qui se sont montrés incapables de travailler dans les écoles secondaires ordinaires et qui ne fréquentaient pas leur ancienne école

six students registered annually come from all over the island of Montreal, from off the island, from French or English schools, from protestant or catholic boards. They attend a personal interview either alone or accompanied by a parent, guardian or social worker. At this intensive interview, the staff and candidate try to come to terms with some of the reasons for which Vezina would or would not be an appropriate alternative for the candidate. An ongoing survey demonstrates the variety of emotional, educational, social and personal problems which besiege the average "drop-out". These factors, taken as 'characteristics', become the common ground on which the progam at Vezina will evolve over the year.

ou que l'on avait dissuadé de la fréquenter. Les 36 élèves inscrits chaque année viennent de tous les coins de l'île de Montréal, de l'extérieur de l'île, d'écoles anglophones ou francophones, de commissions scolaires protestantes ou catholiques. Ils participent à une entrevue soit seuls ou en compagnie d'un parent, tuteur ou travailleur social. Lors de cette entrevue approfondie, le personnel et les candidats tentent d'étudier certaines des raisons pour lesquelles l'école Vezina pourrait ou non constituer une solution de rechange convenable pour eux. Une étude continue établit les divers problèmes émotifs, éducationnels, sociaux et personnels dont souffrent les "décrocheurs" moyens. Ces facteurs sont considérés comme des "caractéristiques" et servent de point de départ pour le programme qui sera élaboré durant l'année à l'école Vezina.

Characteristics of Students

Students selected to Vezina Alternative have been unable to function in the past for a variety of reasons. In 1987-88 we had a high incidence of divorce (70%), group or foster home placement (40%), police involvement (60%), social worker involvement (80%), psychologist/psychiatrist involvement (50%), abusive or abused children (45%), drug and alcohol use (20%), special education candidates (65%) and single parent family units (60%) within our student body.

These factors are much of the reason these students cannot function in the regular school, and it is to these factors that we address ourselves every day in our academic and affective interchanges.

Objectives

The objectives of Vezina Alternative High School are:

1. To create and maintain a positive atmosphere that is non-judgemental and supportive, that allows the individual to risk, to take pride in self.
2. To create and maintain an atmosphere that fosters a positive attitude

toward learning, one that allows for the development of an individual's talents both within and beyond the prescribed course of study.

3. To create and maintain an atmosphere of social responsibility within the family, the school, the community and society at large.

Description

In order to achieve the aims set out above the staff at Vezina have found that we must provide *all* the services that a young person would need within a society: information, friendship, counselling, parenting, teaching, healing, etc. Because we offer these services without reserve at all times over and above academic workload, we have been devising and using a number of methods to best carry out our mandate. Because we operate in a small apartment, we are all in constant contact with all our students. While three of us run three academic classes at one time, the fourth staff member is in the 'office' dealing with the daily log of communication between the school and the students' home or group home or social worker. All dealings with a student's comportment are logged, from a wake up call at 07:30 to a placement conference with officials and medical professionals. Students who cannot maintain the necessary self-discipline during class time are also dealt with in private when necessary, and in unplanned group discussions if their transgression is deemed important enough to the whole group or is indicative of a general trait exhibited by more than one student. The staff spends the whole day (and more) with the students. There are no 'spares' and no 'uninterrupted lunch hours'. All academic projects contain multi-disciplinary units and are marked in several courses, such as Math, English, French, Art, not only to give the work some worth, but also to teach that there are many aspects to any endeavour and that excellence involves more than the mean expectation. Because the students' academic levels are so disparate among themselves, and even within one's own grade level (English III, French II, Math I) for the most part the teaching method itself is one of tutoring and coaching rather than homogenous classroom 'lessons'. Students in one room can be working on different textbooks and at different levels at one and the same time. All appropriate exams are prepared for all appropriate grade levels at all times. The moral and religious education course is highlighted by a parade of guest speakers invited each year to expose our students to ideas on medicine, law enforcement, legal aid, drugs, smoke and alcohol, volunteering, sex education, the prison system and any and all other areas deemed interesting by the students. We also take full advantage of cultural programs to expose these 'drop-ins' to the symphony and the ballet through field trips to Place des Arts, to the Famous People Players or to the Museum of Fine Arts. We have visited a penitentiary and a court of law, hospitals and police stations. One innovative method we use to reintegrate our students to the society they shy from is the volunteer program we have evolved over the years. Each student at Vezina must find

a volunteer "job" for one morning per week as part of his/her regular workload.

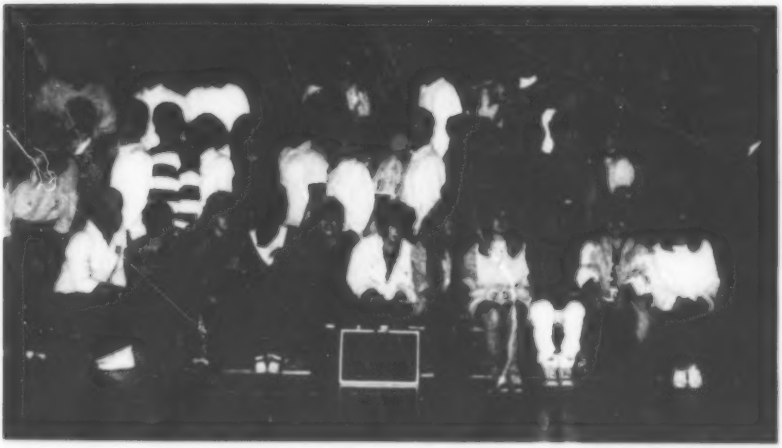
More and more we find that our society is in need of volunteers to help in areas in which professional employment is not enough. Our students find gainful experience and a sense of achievement in working with the aged or the very young, with the media or with their churches. Our students also tutor young children in an elementary school. It is with great pride that we watch a student with reading difficulties understand and help a youngster with similar problems.

Evaluation

The foremost evaluative method used by the staff at Vezina is the staff itself. Not a day goes by without discussion as to what was done or said to or about whom. Each staff member briefs all the others as to what happened at a particular time with a student or parent or helping professional. So much happens within the lives of all our students that their files must be kept up to date almost daily for us to be able to act or react to any particular behaviour. The community at large is also a good evaluative tool in that it gives us feedback on our actions. Parents and social workers, volunteer directors at various geriatric hospitals, police and doctors report to us their involvement with our students and their evaluation of the students' progress. Even the media can be viewed as an evaluative tool; our school was chosen as an example of alternative education by two local radio stations and the CBC Television Network, as well as by the National Film Board which used several of our students in a docu-drama on Kids in The System.

Conclusion

The staff at Vezina Alternative High School feels that this program, which draws its strength from the particular talents of each of its members and from the constant cooperation and understanding needed within a teaching environment, is certainly a unique one, and one that improves the quality of the total pedagogical program of our school board. Not only are we instrumental in keeping 'drop-outs' in an educational environment, we are providing these students with a chance to exchange, experiment and excel.



Vezina Alternative High School Staff and Students/Le personnel de l'école secondaire parallèle Vezina et ses élèves

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88-13

Title:

INTEGRATED GROWTH; REACHING THE TOTAL STUDENT

Introduction

I had always had some fish and/or a rodent or two in my classroom. In the Fall of 1974 I had a few Grade 5 boys who began to show me that for them to become motivated enough to care about school, amongst other things in life, I would need to use conscious creative planning. In 1975, while teaching a split Grade 5 and 6, I developed an animal centre.

At Harrow School the 150 to 200 animals (25 different kinds) are housed in a separate classroom labelled the "*Animal Room*". The Grade 6 students are in charge of caring for and learning about the various creatures in preparation for giving tutorage to all the other students in our school and, by Spring, to be prepared to be tour guides for up to

Titre:

POUR UNE CROISSANCE INTÉGRÉE ET GLOBALE DES ÉLÈVES

Introduction

J'ai toujours des poissons ou un ou deux rongeurs, dans ma salle de classe. À l'automne de 1974, quelques garçons de ma classe de 5e année ont commencé à me montrer que pour les motiver suffisamment à s'intéresser à l'école, parmi les autres choses de la vie, je devrais me servir de planification créative délibérée. En 1975, j'enseignais à une classe à années multiples (5e et 6e années) et j'ai mis sur pied un centre d'animaux.

À l'école Harrow, les 150 à 200 animaux (25 espèces) sont logés dans une salle de classe distincte appelée "*Salle des animaux*". Les élèves de 6e année sont chargés de s'occuper des divers animaux et d'acquérir des connaissances à leur sujet pour ensuite les enseigner à tous les autres élèves de l'école et se préparer, d'ici le printemps, à ser-

1,000 visitors, of all ages, during the school year.

Junior high students also come in for special observance and study of the behaviour and habits of certain animals.

vir de guides à près de 1 000 visiteurs, de tout âge, durant l'année scolaire.

Les élèves du cycle inférieur du palier secondaire viennent aussi faire des séances spéciales d'observation et étudier le comportement et les habitudes de certains animaux.

Characteristics of Students

Our community has had its socio-economic characteristics changed within the last decade. Numerous welfare and low-rental apartments and townhouses have been opened up within our school community. The number of very needy students has risen significantly. And yet, we are striving to keep these needy youngsters in our regular classrooms. I am using all Grade 6 students for our full animal care program. Each student becomes a tour guide for many visitors. Younger students (Nursery to Grade 5) too spend time learning about our animals in a less intensive way. Harrow School houses Nursery to Grade 6 with a student population of 145 to 150.

Objectives

There are some key objectives that lie at the root of this program. Emotionally needy young people find working with animals therapeutic. It redirects their focus of attention from self to another creature which is placed in their care. Secondly, this Animal Centre assists me in integrating numerous subject areas for my students. Thirdly, I want to provide young people with the experience of hands-on responsibilities in caring for animals. Fourthly, I also want students to learn to appreciate wildlife and all of nature – something we need to preserve, enjoy, and utilize wisely. Fifthly, I wish to provide for other schools and educators, a centre that will be able to supply them with pets and pet supplies at affordable prices, and a place that will take in animals that are no longer needed in their programs. And finally, I wish to continue to extend this program to the actual placing of students on real farms for the months of July and August, where they can experience a different pace in life and a different attitude toward life.

Description

In 1975, the Animal Centre began primarily as a therapeutic centre for my most needy students who came to school to meet and play with their favourite animals. Their absentee rate decreased. They bent over backwards to gain the privilege of "animal time". Soon after ways of using this centre fell into focus. I taught Language Arts to Grades 4, 5 and 6 students. Some "non-writers" within these groups were motivated to write when they

were asked to write down what they thought two animals, set before them, were thinking each time they moved. The results were amazing. Students who were reluctant to give me one sentence were suddenly filling entire pages! Helping a student with sentence and paragraph development can be compared to driving a car – you can only give direction if there is some movement.

Students too would impersonate animals in their stories and yet include many accurate facts about these animals in their accounts. These facts would require the spelling of numerous new words and the understanding of our wildlife.

Math students would be called upon to figure out how many square centimeters and cubic centimeters the average animal had within a given tank; or to find the distance a gerbil would cover if it would run along the perimeter to its cage. Just to have something to do with the animals made learning seem like fun.

Some of Manitoba Education's upper elementary curriculum guides focus much on our natural environment and its wildlife. Whenever the prospect of a new animal for our Animal Centre appears on the horizon, much research is done so as to be able to duplicate as accurately as possible the creature's natural habitat.

Experimentation is done on animal intelligence with the use of mazes and treats. This also gives students the experience of planning, drawing (to scale) and constructing the maze. The results are shown on various kinds of graphs.

Hair and eye colour, dominant colours, mutations, etc. have all found their way into our centre. Students and teacher learned that in many rodents the fourth generation of inbreeding brought high risks of cancer and/or other abnormalities.

Junk food diets brought tremendous changes in behaviour to our mice and rats. The exercising wheels had to turn four times as much for the rodents that drank cola and had sweets in their diet, demonstrating how much more hyper they were as compared to those on just water and plain pellets. The junk food consumers also became very aggressive and discontented. No wonder one Grade 6 experimenter asked another, "Is that what happens to us when we eat junk food?"

The Animal Centre has become a centre of integration for learning. Not only does every subject find incentive for growth, but so does the whole person. Every person needs to consistently grow emotionally, socially, physically, mentally, and in a system of beliefs. What a joy to see an 11 year-old student take a visitor through the little zoo and stop long enough by each kind of animal to point out some peculiarity and demonstrate how the creature can be handled and understood.

In the Spring of 1985, I felt it was time to take this innovative program one step further. I chose three of my most needy students and arranged for them to spend the months of July and August living with a rural farming family. They loved animals, knew the responsibility of taking care of animals, and they needed more than an apartment suite and a shared plot of grass for the two long summer months. Also, they needed to see a consistent caring life-style.

In 1987, I placed fourteen urban young people, male and female, ages 9 to 15, in rural homes. Many of these young people return to their rural family on long weekends, Christmas break, spring break, and, in most instances, for the next summer.

Evaluation

The most objective evaluative instrument that I have used in relation to the Animal Science program is the log (or assignment) book which students hand in for correcting.

Student groups are assigned to certain tasks and animals. They are given feedback on how well they care for the animals in their charge. This includes such tasks as mixing and distribution of food, cleaning, watering, fixing, building, research, recordkeeping, treating ailments, and handling and training of animals.

Thirdly, each Grade 6 student is trained to be a tour guide (each in charge of one to three visitors per visit). These are information-giving and demonstration tours. Students are given feedback as to how interesting, accurate, and clear the communication process has been.

The rural placement for urban young people is the most difficult to evaluate. However, we have witnessed attitude changes in almost every child who has spent a two-month summer in this program. Each rural parent/couple is sent a special evaluation form to indicate to us how the youngster from the city has done and how our program could be improved. I then seek to implement feasible changes to continue improving the program.

Conclusion

Timewise, our French and Phys. Ed. programs have doubled in the last ten to twelve years. However, our school days are still the same number of hours. This requires integration of different subject areas to take place and our animal centre provides a rich facility for this.

I am the kind of teacher who needs to bring a hobby into school to bring a new "cutting-edge" to motivation for learning, to both the students and the teacher. We also need to compete successfully with the media, video games, and other entertainment. I feel that our animal centre has enhanced our

enthusiasm for school and learning. Many subject lessons have come to life in a practical way when tied into our 'miniature zoo'.

On numerous occasions, information has been gleaned by students on animal behaviour (i.e., the effects of junk food, etc.) in our animal room. Many lessons that could not be taught as effectively in any other way have been successfully learned in our centre.

Finally, I see a growth in young people who have had a rural farming experience that is unique. They have seen and experienced another setting and way of life. We hope they have gained a broader scope for living, learning and growing.

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André Houde, Jean-François Mouton et ses élèves/ André Houde, Jean-François Mouton and Students

Titre:

"IL FAUDRA LEUR DIRE ..."

Introduction

Le spectacle de mouvement expressif, intitulé "Il faudra leur dire ...", a été présenté dans deux écoles de la commission scolaire Taillon, dans le cadre de l'Année internationale de la paix. Il se compose de douze tableaux mettant en scène des situations conflictuelles quotidiennes. Il a été enregistré sur bande magnétoscopique afin de permettre son utilisation pour stimuler la discussion sur le thème de la paix. Un cahier pédagogique détaillé l'accompagne.

Title:

"THEY MUST BE TOLD ..."

Introduction

The interpretive drama show "They must be told ..." was presented in two schools of the Taillon school board as part of the International Year of Peace. It consists of twelve skits illustrating conflict situations drawn from everyday life. It was recorded on video tape for use in stimulating discussions on the topic of peace. There is also a detailed companion teacher's manual.

Caractéristiques des élèves

Les enfants qui ont participé au spectacle étaient âgés de six à douze ans. Ces 34 élèves de la première à la sixième année provenaient de deux écoles dont la composition socio-économique est différente et qui sont éloignées l'une de l'autre. Le spectacle a été joué à quatre reprises devant 400 élèves le jour et autant d'adultes le soir. Au cours de la réalisation et de la présentation du spectacle, ces élèves d'âges divers ont appris à collaborer.

Description

Le projet avait pour but principal de sensibiliser les enfants à la paix et à un monde meilleur. L'approche utilisée consistait à les faire parler de leur quotidien, de leur vécu, pour les amener à réfléchir à leurs attitudes face à eux-mêmes, à leur environnement et aux autres. Pour susciter une prise de conscience et une remise en question de certaines de leurs attitudes, on a monté un spectacle de mouvement expressif qui comporte douze tableaux sur différents thèmes comme le stress, les conflits à l'école et à la maison, le vol, le vandalisme, les conflits de génération et le désarmement. Trente-quatre élèves de la première à la sixième année, provenant de deux écoles différentes, ont participé à la production du spectacle, qui a été ensuite joué devant tous les élèves de deux écoles et des adultes.

Le spectacle a été enregistré sur bande magnétoscopique, ce qui en permet la diffusion dans les différentes écoles de la commission scolaire Taillon. La bande vidéo est accompagnée d'un cahier pédagogique qui comprend un résumé des tableaux du spectacle. Le cahier présente ensuite les thèmes et les objectifs qui se rattachent à chacun des tableaux et font partie du programme de formation personnelle et sociale du primaire. Le cahier fournit aussi une liste d'éléments de discussion basés sur les tableaux.

Le projet a été effectué en trois étapes. La première consistait à présenter le spectacle dans les deux écoles, à faire des discussions dans chaque classe à l'aide du cahier pédagogique et à faire évaluer le projet par les enfants. La deuxième a été de faire circuler dans chaque école la bande vidéo du spectacle avec une copie du cahier pédagogique. La troisième a été de faire connaître le projet à d'autres commissions scolaires.

Objectifs

Le projet avait pour but de susciter chez les élèves du primaire des réflexions sur la paix sur les plans individuel et social. Il visait à favoriser un changement d'attitudes permettant aux élèves de mieux vivre certaines situations conflictuelles et à améliorer les relations interpersonnelles à l'école. Comme les enfants provenaient de deux écoles très différentes, la préparation du spectacle et les représentations leur ont donné l'occasion de mieux se connaître. La bande vidéo et le cahier pédagogique ont été

réalisés afin de servir d'outil aux membres du personnel enseignant qui s'occupent de la formation personnelle et sociale pour faciliter la discussion des thèmes traités dans la pièce.

Conclusion

Le spectacle *"Il faudra leur dire ..."* a atteint les objectifs de sensibilisation à la paix. Il partait de la conviction qu'avant de parler de paix mondiale aux enfants, il est essentiel de leur parler d'une paix qui se vit tous les jours, de situations sur lesquelles ils peuvent exercer une influence. La réalisation du spectacle a permis à des élèves d'âges et de milieux différents de mettre en pratique les principes de la collaboration et de la résolution de conflits. Le spectacle lui-même a touché plusieurs centaines d'enfants et d'adultes, et les a fait réfléchir aux petits gestes quotidiens qui peuvent créer ou détruire la paix. Grâce à la bande vidéo et au cahier pédagogique, un très grand nombre de membres du personnel enseignant peuvent faire un travail de réflexion dans chacune de leurs classes sur les divers thèmes abordés. Ainsi, le spectacle *"Il faudra leur dire ..."* a contribué et contribuera encore à améliorer les relations entre les enfants et les différents intervenants dans l'école.

André Houde, Jean-François Mouton et ses élèves/
André Houde, Jean-François Mouton and Students

Noms et adresses des membres de l'équipe enseignante: 88-15

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Roland Gagnon
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Nom et adresse de l'école:

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(première rangée, de gauche à droite) (parents)/(deuxième rangée, de gauche à droite) (personnel enseignant)/Diane Berri, Jocelyne Durocher, Suzanne Émond, Andrée Jean (First Row, Left to Right) (Parents) André Lanteigne, Roland Gagnon, Micheline Martel, André Jodoin (Second Row, Left to Right) (Teachers)

Titre:

JOURNAL PARMINOU

Introduction

Le *Journal Parminou*, dont le nom a été sélectionné après un concours mené auprès des élèves, est produit depuis déjà sept ans à l'école Saint-Clément de Montréal. Publié à raison de cinq numéros par année, il est produit en collaboration avec les

Title:

PARMINOU (French Newspaper)

Introduction

The *Parminou* newspaper, whose name was selected by students in a contest, has now been published for seven years at Saint-Clément school in Montreal. Five issues are produced each year in cooperation with students, parents, neighbour-

enfants, les parents, les organismes du quartier et tout le personnel de l'école. C'est un recueil de textes à caractère informatif, expressif, incitatif, poétique et ludique qui servent de situations d'apprentissage pour l'enseignement du français, des mathématiques et d'autres matières d'éveil. Il reflète aussi fidèlement ce qui se vit dans l'école et le milieu environnant. Il sert en outre d'outil de communication pédagogique entre tous les intervenants de l'école.

hood organizations and all staff at the school. The newspaper contains informative articles, fiction, inspirational columns, poetry and leisure items that use learning situations to teach French, mathematics, and other basic skills. Articles reflect as accurately as possible experiences in school and the surrounding community. The newspaper also serves everyone involved in the school as an educational communications tool.

Caractéristiques des élèves

Les élèves, qui sont les principaux auteurs et lecteurs du *Journal Parminou*, font partie des classes allant de la pré-maternelle, de la maternelle, de la première à la sixième année ainsi que des classes d'orthopédagogie. Ils proviennent de familles d'un milieu socio-économiquement faible de Montréal (quartier Hochelaga-Maisonneuve). Tous les élèves de l'école, soit 700 enfants, ont la possibilité de prendre part d'une façon quelconque aux activités liées à la production et à la diffusion du *Journal Parminou*. Même s'ils n'y contribuent pas directement, ils le lisent et en discutent en classe puisque le journal sert aussi d'outil pédagogique.

Objectifs

Ce projet a été mis sur pied afin d'augmenter le pourcentage d'élèves qui maîtrisent les objectifs d'apprentissage des programmes de français et de mathématiques dans ce milieu urbain défavorisé. Il vise à favoriser chez tous les intervenants de l'école une meilleure connaissance du milieu ainsi qu'une ouverture à celui-ci, et à transposer ces connaissances dans les pratiques professionnelles et pédagogiques tant au niveau des contenus et de la didactique, que de la relation enseignant-élève. Il a également pour but de permettre aux enfants de réaliser des activités d'apprentissage dans les matières de base au programme, soit le français et les mathématiques.

Description

Ce projet novateur favorise la collaboration de tous les agents du milieu: parents, organismes communautaires, membres du personnel enseignant et du personnel scolaire, et bien sûr, les enfants. Au début de l'année une équipe de rédaction est constituée, idéalement, d'un nombre égal de parents et de membres du personnel scolaire pour que le journal soit vraiment une réalisation commune. Cette équipe établit les grandes orientations du journal, présente le projet à l'Opération Renouveau qui le finance, prépare un échéancier (c'est-à-dire les dates de parution), analyse la présentation

et le contenu du journal et répartit les tâches. Ensuite commence l'étape de rédaction des articles: les textes proviennent de plusieurs sources, mais de façon générale environ 50 pour cent des pages sont fournies par les vingt-huit classes de l'école. Les autres sont écrites soit par des membres du personnel, par des parents ou encore par des gens de certains organismes du quartier Hochelaga-Maisonneuve. Le *Journal Parminou* est unique en ce sens qu'il offre la parole aux enfants *et* aux adultes.

Pendant les semaines qui précèdent la date de remise des textes, une équipe de journalistes, composée d'élèves de la sixième année, se rend dans toutes les classes pour encourager les jeunes à présenter des articles et des dessins. La formule varie d'une classe à l'autre puisque la participation est volontaire. Vient ensuite la dactylographie puis le montage; celui-ci se fait lors d'une réunion d'équipe, un vendredi soir, avant et après le souper. Les textes sont alors mis en page, les titres et la pagination complétés et le tout est livré à l'imprimeur.

Une semaine plus tard, les 825 copies sont livrées, prêtes à assembler. Il faut encore une fois faire appel à des volontaires pour placer les feuilles en ordre, les plier et les agrafer. Enfin, chaque classe reçoit un paquet de journaux et chaque jeune en apporte à la maison. Des exemplaires sont remis aux membres du personnel de l'école et un certain nombre aux organismes du quartier. Ce scénario en dix étapes se répète cinq fois durant l'année.

Pour que le journal serve non seulement de moyen de communication mais qu'il devienne un instrument pédagogique, un cahier de suggestions d'utilisation a été préparé et fourni au personnel enseignant. Puisque le journal comporte différents textes, il peut servir à étudier divers types de discours. On propose des situations orales, de lecture et d'écriture pour lesquelles les textes publiés servent à stimuler les enfants et à les inciter à s'exprimer.

Conclusion

Le projet du *Journal Parminou* est innovateur car il permet à tous les intervenants du milieu de participer à la production de matériel pédagogique intéressant. Il s'agit d'un moyen efficace d'améliorer le rendement scolaire de ces élèves d'un milieu urbain défavorisé; de plus, ces derniers se sentent valorisés puisqu'ils se reconnaissent dans les articles publiés. Le personnel enseignant a la possibilité de remettre en question ses pratiques pédagogiques et de concevoir de nouvelles situations d'apprentissage. Le *Journal Parminou* suscite beaucoup d'intérêt dans le milieu et canalise de nombreuses énergies; il est une source de fierté pour toutes les personnes qui y contribuent.

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88-16

Marie Blanche L'Hérault-Laquerre

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Titre:

Journal anglais "LES SEIGNEURIES TIMES"

Introduction

"Les Seigneuries Times" est un journal produit en anglais à la polyvalente Les Seigneuries qui est située dans un milieu rural dont la population est majoritairement francophone. Il a été publié à titre d'essai durant l'année scolaire 1986-1987; en raison du succès remporté, on a répété l'expérience en 1987-1988. Le projet a été mis sur pied par l'enseignante chargée de l'enseignement de l'anglais langue seconde. Le nom du journal et l'illustration de la page couverture ont été choisis au moyen d'un concours auquel ont participé tous les élèves de la polyvalente. Le journal, qui a paru trois fois la première année, paraîtra cinq à six fois en 1988-1989 avec quelques articles en français. Il est réalisé grâce à la collaboration des élèves, du personnel enseignant, de la direction et des autres membres du personnel, ainsi que de parents et d'intervenants de l'extérieur.

Title:

LES SEIGNEURIES TIMES (English Newspaper)

Introduction

Les Seigneuries Times is a newspaper published in English at the Polyvalente Les Seigneuries, located in a rural area where the majority of residents are Francophones. Publication began on a trial basis in the 1986-87 school year; following the initial success, the project was repeated in 1987-88. The newspaper was set up by the teacher in charge of English as a second language. The newspaper's name and front page photograph were chosen in a contest involving all students at the school. Three issues were published the first year and five, the second year; five or six issues are planned for 1988-89, including a few articles in French. They are the joint effort of students, teaching staff, administrators and other staff members, as well as of parents and other interested outside parties.

Caractéristiques des élèves

Toute la population scolaire qui fréquente la polyvalente Les Seigneuries peut participer à la production du journal: c'est-à-dire 630 élèves de douze à dix-huit ans inscrits aux cours ordinaires et professionnels du secondaire I, II, III, IV et V. Comme ils vivent dans un milieu très francophone, ils ont peu d'occasions de parler anglais et ils écoutent peu les stations anglaises de télévision puisque la plupart des familles ne sont pas abonnées au câble.

Objectifs

Le principal objectif du projet est de promouvoir l'apprentissage de la langue anglaise et d'en améliorer la qualité. Les objectifs secondaires sont: motiver les élèves à participer activement à leur apprentissage; favoriser une plus grande réussite; permettre aux élèves de s'exprimer d'une façon qui diffère de la situation en classe; et, pour les plus avancés, parfaire leurs connaissances et aider les autres. Le journal sert aussi à valoriser l'enseignement de l'anglais dans un milieu qui n'a pas de motivation évidente pour l'étude d'une langue seconde. Il vise aussi à sensibiliser tous les intervenants de l'éducation à l'importance de l'acquisition de cette langue.

Description

La production d'un journal permet aux élèves d'utiliser leurs talents pour mener à bien les diverses activités nécessaires: publicité, recherche, rédaction, sélection, correction, montage, promotion et diffusion. Les élèves fournissent la quasi totalité du contenu: dessins, jeux, devinettes, chansons et histoires. Le journal contient aussi des chroniques telles que l'horoscope, les recettes, le courrier du coeur. Les élèves rédigent des articles sous forme d'interviews, de reportages et d'éditoriaux. Ils y traitent des activités spéciales de l'école comme un spectacle de la chorale, les activités de la Semaine de la paix, un défilé de mannequins. Ils décrivent des expériences personnelles comme une visite dans une autre province ou encore tracent un portrait humoristique de leurs enseignants. Enfin, comme il s'agit d'élèves du secondaire, il y a beaucoup d'articles sur les artistes et les émissions de télévision.

Parce qu'il est produit entièrement en anglais, le journal "*Les Seigneuries Times*" permet aux élèves d'approfondir et d'améliorer leur connaissance de cette langue. Le prestige qui entoure la production du journal contribue à valoriser l'anglais comme langue de communication. Pour encourager et souligner le travail des journalistes et des illustrateurs, des récompenses en argent sont décernées aux plus méritants.

Une fois produit, le journal est diffusé non seulement aux élèves et au personnel de l'école mais aussi aux familles, aux membres du Comité d'école, aux dirigeants de la régionale et aux commissaires. Certains exemplaires sont envoyés à d'autres polyvalentes, à quelques bibliothèques municipales et d'autres sont laissés dans des endroits stratégiques. Le journal

sert en outre à améliorer l'enseignement de l'anglais puisque les enseignants s'en servent dans leurs cours.

Pour juger de la réussite du projet, il suffit de voir l'intérêt des élèves et leur impatience à lire le prochain numéro. Le nombre croissant d'articles, d'illustrations et de suggestions que fournissent les élèves montre clairement combien le journal leur tient à coeur. Quant au personnel, à la direction de l'école, aux parents et aux membres du Comité d'école, ils ont manifesté leur satisfaction.

Conclusion

Le journal "*Les Seigneuries Times*" est une activité innovatrice qui permet aux élèves de relever un défi. Ils prennent part à une réalisation collective tout en améliorant leur connaissance de la langue seconde. Le journal suscite un intérêt croissant de la part des élèves et plusieurs se sont déjà inscrits pour l'édition de 1987-1988. Il a servi d'outil pédagogique pour l'enseignement de l'anglais, mais il a aussi créé des liens entre les enseignants des autres disciplines qui ont prêté leur collaboration, par exemple, les arts, les sports, le théâtre, etc. Malgré tout le travail qu'exige un projet de telle envergure, l'expérience est enrichissante à tous les points de vue.

Marie Blanche L'Hérault-Laquerre et ses élèves/
Marie Blanche L'Hérault-Laquerre and Students

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Title:

THE NATURAL LIFE OF MINEGOO

Introduction

The "*Natural Life of Minegoo*" is an audio-visual presentation depicting a cross-section of Prince Edward Island wildlife. Included in the program are shots of all the major ecosystems found throughout the Island, in addition to a few of its more prominent wildflowers. The kit which contains a filmstrip, cassette tape, and teacher's manual, was designed for use in the elementary and junior high classrooms, and has been distributed to all the elementary schools on the Island.

The program was released by the P.E.I. Minister of Community and Cultural Affairs in April, 1987 during Wildlife Week. Since its release, it has received excellent reviews by teachers from Grades 1 to 8 who have used it in their Science, Social Studies, and Language Arts programs.

Titre:

LA NATURE VIVANTE DE MINEGOO

Introduction

La "Nature vivante de Minegoo" est un montage audio-visuel présentant un échantillon de la faune et de la flore de l'Île-du-Prince-Édouard. Il comprend des photographies de tous les principaux écosystèmes et quelques-unes des fleurs sauvages les plus répandues. L'ensemble, qui comprend un film fixe, un enregistrement sur cassette et un guide pédagogique, a été conçu à l'intention des élèves du palier élémentaire et du cycle inférieur du palier secondaire; il a été distribué à toutes les écoles élémentaires de l'île.

Le projet a été annoncé par le ministère des Affaires communautaires et culturelles de l'Î.-P.-É. en avril 1987 durant la Semaine de la conservation de la faune et de la flore. Depuis lors, les membres du personnel enseignant de la 1re à la 8e année qui s'en sont servis dans leurs cours de sciences, de sciences sociales et de disciplines linguistiques l'ont jugé excellent.

Characteristics of Students

The program, which was designed in Grades 4 to 7, has actually been used very successfully in all Grades from 1 to 8 inclusive. Teachers in primary grades, for example, have sometimes made some adaptations to suit their needs. Some of these include "showing the pictures only, and discussing them", "dividing the viewing of the filmstrip into two or more sessions", or "using it as a language development tool". While being obviously suited for Science and Outdoor Education studies in the upper elementary and junior high grades, it has added value in several Language Arts programs where environmental and wildlife units exist. It also fits nicely into the Grade 6 Social Studies program on Prince Edward Island. The text, a recently released book about the history of P.E.I. entitled "Abegweit, Land of the Red Soil", contains an initial unit dealing partly with the natural forms of life found on the Island.

Objectives

The program in question was designed to increase the students' awareness of the natural forms of life found on P.E.I. Children in today's so-called "modern" society are often allowed to mature without having any true appreciation of their natural heritage.

The program was also designed because virtually all of the nature-oriented audio-visual material available today contain wildlife species not found on P.E.I. It was, therefore, hoped that children would, through learning about the special creatures which live all around them, gain a more genuine appreciation and concern for their own Island environment, of which they are a part.

Description

The Natural Life of Minegoo is a filmstrip-tape presentation consisting of ninety-eight frames shown in a time of approximately twenty-three minutes. The pictures, which were all taken by myself, depict a cross-section of the wildlife species, both permanent and seasonal, found across P.E.I. About thirty-six different bird species are included, ten mammals, and three amphibians. In order to add variety to the presentation, certain prominent wildflowers are shown at various intervals throughout the program.

The filmstrip is presented according to the habitat in which certain creatures are found. In all cases a shot or shots of one of these habitats is shown and commented upon, followed by some of the wildlife species which frequent the area. In all cases the viewer is led to feel the importance of these natural areas, and the dependence which wildlife places on them.

The commentary, often presented in a lighthearted vein, tells in many cases, about something peculiar or novel regarding the creature in question, in hopes the child will retain the information more easily. Given especially

the size of the Island, mention is often made of the relationships between human and wild neighbours and how the interdependence of both manifests itself. Such natural phenomena as the Balance of Nature, the Food Chain, camouflage and survival are also included. Finally attention is given throughout the program to having the child realize the web which is woven between all segments of our natural world, and how affecting one small part will eventually affect the whole.

During the filmstrip the viewer is introduced to new vocabulary. Words like "arboreal" or "gregarious" are mentioned in connection with given species, and are explained in the same sentence.

The teacher's manual, in addition to having the written version of the tape, includes a suggested format for teachers to use the program. Included also are objectives of the program, background information about wildlife on P.E.I. past and present, and questions prior to and following viewing. As well, a fun short-answer quiz consisting of thirty-five questions about species found in the strip is included. A "Words to Know" section and Suggested Activities round out the manual.

Evaluation

Although I geared the program for Grades 4 to 7, I have been informed that teachers both below and above that grade range have used it quite successfully. Teachers in Grade 1, for example, have made successful use out of the program by adapting it to suit their needs. They may show only the pictures and use added discussion; they may show the filmstrip twice or parts on different occasions, or they may adapt it for some form of language development. It has been used quite successfully at a host of grade levels.

Since the release of the program in April 1987, I myself have enjoyed quite a busy time. I firstly staged the presentation for all the grades in my home school of Sherwood Elementary. I then had the pleasure of being invited to other schools, both in Queens and Kings Counties, to nature and camera clubs and to the Unit III School Board to present the program to the Board personnel. In every case the response has been extremely gratifying. Teachers and principals from Grades 1 to 8 have told me that their children have really gained from seeing it, not to mention what they themselves have learned. They inform me that they enjoy how the program speaks to people with warmth and understanding, thus making it easy for children to relate to. I have also received much praise concerning the photography involved.

Conclusion

In today's society children and adults alike seem able to live their complete lives in a world of synthetics, electronics, and instant pleasure. However, such a world is often devoid of real meaning and value. We as humans have

much to learn and much to gain from a true appreciation of our natural heritage. It is my honest wish that children especially, develop a respect and an understanding about the properties and value systems inherent in their natural environment. Such a program as *The Natural Life of Minegoo* is perhaps a small step towards that goal.

"Only through awareness can come understanding; only through understanding can come respect; and only through respect can come the desire to protect our natural heritage for future generations."

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88-18

Maurice MacGregor and Writers/
Maurice MacGregor et les rédacteurs

Title:

BATOCHE-PEACE-PAIX-BATTLEFORD

Introduction

The French Immersion Program of North Battleford Comprehensive High School includes three Social Studies/History Courses from Grades 10 to 12. Students often encounter other cultures besides the English and French cultures, namely the Métis, the Hutterites, the Indian and the Ukrainian cultures in these studies. The opportunities for learning respect, understanding and the ability to embrace and value cultures other than their own are provided through indepth research and co-curricular activities. During an Open House Canada Exchange with students of Shawinigan, Quebec (1982), students and teachers felt that there was a real need to communicate, in a dramatic way, the highlights of our rich cultural history here in the Battlefords and region.

Titre:

BATOCHE-PEACE-PAIX-BATTLEFORD

Introduction

Le programme d'immersion en français de l'école secondaire polyvalente de North Battleford comporte trois cours de sciences sociales et d'histoire, de la 10e à la 12e année. Durant ces cours, les élèves sont souvent en contact avec des cultures autres que les cultures anglophones et francophones, notamment celles des Métis, des Hutterites, des Autochtones et des Ukrainiens. Des recherches approfondies et des activités combinant les deux programmes d'études leur permettent d'apprendre à respecter, à comprendre et à apprécier d'autres cultures. Durant un programme d'échange canadien avec des élèves de Shawinigan (Québec) en 1982, les élèves et les membres du personnel enseignant ont trouvé qu'il était vraiment nécessaire de

As a result of this, students have been working for some five years on the research required to write and stage an historical television play. The research phase was well under way in the Spring of 1984 when a large delegation of students participated in a research tour of the provincial capital. Students visited the RCMP Training Centre where Louis Riel was hanged on November 16, 1885. They also toured the Saskatchewan Archives Building and were afforded on-the-spot answers and photocopies of documents they had written about previous to the trip.

communiquer, sous forme de pièce de théâtre, les faits marquants de la riche histoire culturelle de la région de Battleford. Depuis cinq ans, les élèves font les travaux de recherche nécessaires à la rédaction et à la mise en scène d'une pièce historique télévisée. La recherche était bien amorcée au printemps 1984 lorsqu'une importante délégation d'élèves a participé à un voyage d'études dans la capitale provinciale. Ils ont visité le centre de formation de la GRC où Louis Riel a été pendu le 16 novembre 1885 et l'édifice des archives de la Saskatchewan où ils ont obtenu des réponses aux questions qu'ils avaient posées dans les lettres envoyées avant le voyage, ainsi que des photocopies de documents.

Characteristics of Students

From 1982-86, the students of the Grades 10, 11 and 12 Social Studies (French) Program at NBCHS conducted the research and provided the continuity a project of this magnitude required. In an effort to embrace students not enrolled in the Immersion Program, the French Cultural Club acted as a channel to involve students from all cultures represented in the school. Grades 10 to 12 students ranging in age from 14 to 18 years were attracted in great numbers (200 plus) for the writing, casting, researching and filming phases of the production. This process was facilitated by the presence of either an assistant or a teacher in the French staff workroom who was always ready to work with them during spares, noon hours, weekends or holidays. Not only did they represent a veritable united nations of our school but indeed they reflected a variety of different backgrounds, interests, talents and abilities.

Objectives

In the interests of continued peace and harmony, this youth peace project embraced Cree, French as well as English in an attempt to relate the events of 1885 in the Battlefords region. The following objectives were established to realize our dream of presenting a cross-cultural television play to communities such as Poundmaker, Battleford, Thunderchild and Cut Knife.

1. To focus on the richness of heritage in the Battlefords and the role that

its population played in the North-West Rebellion of 1885, before, during and after 1885.

2. To research the history of the region and especially through the lives of such interesting people as Big Bear, Mrs. Gowanlock, Colonel Otter, Wandering Spirit, Père Cochin, P.G. Laurie, Poundmaker and others.

3. To create an environment which will motivate our youths to join together through this project whose ultimate goal is to develop a love and respect for the people of other cultures, all other cultures!

4. To write an historical play which will relive the days prior to, during and after the Rebellion in and around Battleford.

5. To present this television play in an "*Up With People*" format in various centres of the region and thus stress the importance not only of local peace but indeed of world peace.

6. To prepare a resource package including a video-tape which together would support Indian and Métis curriculum development and, to some extent, help future youths focus on the same themes of peace, love and respect for fellow men and women.

Description

This cross-cultural student project, begun in 1982, involved the research, writing and production of an historical television play. During three consecutive school years Division IV students of the French Immersion Social Studies Program conducted historical research relating to major players such as General Middleton and Poundmaker through the Saskatchewan Archives Board and participated in research trips to Regina, Saskatoon and Batoche. On May 2, 1985 both Indian and White students were afforded a unique trilingual experience at Cut Knife Hill and Poundmaker's grave during the North-West Centennial ceremonies commemorating one hundred years of peace. As of July 27, 1985, two students had completed the necessary research to write the play. At that point Jim Thunder, a free-lance writer, joined the team to write and edit a television script which focuses on the Battlefords' story one hundred years ago. As school reopened in September, Jim Thunder continued working on the project with the students and provided leadership until December to set the stage for the filming of the play entitled *Where the Waters Turned to Blood, the Peaceful Lilies Now Grow*. The edited multilingual script was completed in December, freeing us to pursue the filming phase of our project. The expertise and assistance required to stage, rehearse and film the one-hour-and-forty-minutes play came to us in the person of Jean-Marie Michaud from Theatre In A Bag of Saskatoon. His three months with the students generated new enthusiasm and added much colour to the dynamics of the shooting phase of the video-tape. In the French Immersion "milieu" of NBCHS, it was a pleasure to behold students speaking Cree, French and English as they endeavoured

to produce the scenes which, when edited, would complete a master video-cassette of the Battlefords' story, a story which has all too often been eclipsed by the events at Batoche.

It is fair to say that the response to the project by the students was far greater than anticipated. When history generates a feeling of involvment in the local community, it becomes a living thing that students can readily relate to. This feeling was contagious, for when the adult members of the community were apprised of the school's need to film such a re-enactment, they responded magnificently. In fact, the whole region to some extent was sensitized by this need: an Indian Chief; a Queen's Bench judge, local priests, museum curators, a gun collector, an Indian singer, an Indian actor (Gordon Tootoosis), Indian elders, local historians (Fort Battleford) and relatives.

Evaluation

The widespread and extensive nature of this project made it difficult to evaluate in manageable terms. We did, however, use the following criteria as indicators of success:

1. The number of students involved over the five-year period (200 and growing);
2. The amount of community support and feedback from the North-West region;
3. The demand for public viewing of the video-tape presentation elsewhere in Saskatchewan;
4. Input from the Review Committee on the first draft of the script;
5. Completion of all government and school board evaluation documents.

The best designed instrument of evaluation would measure the long-term impact of this project in changing attitudes among people from 1985-2085. It is our hope and prayer that this kind of people-oriented television experience has and will continue to contribute significantly to a second century of peace in the Battlefords and region.

Conclusion

We are quite confident that this project has and will continue to have the potential to bridge gaps, dispell myths and stimulate peaceful new thinking between and among local peoples. The play has met with very favourable press and the youth response to it has been very positive. It was pleasing to witness the ever growing number of Indian students who came to see Jim to audition and practise for roles such as those of Wandering Spirit and Poundmaker. Furthermore, we will never be able to measure the good that will come when audiences see Little Duncan McLean requesting permission to play outside with Big Bear's son, Horsechild, while his parents and others

were held captive in Big Bear's camp. Some touching humour could even be found during the very tense and tragic times of the 1880's.

As leaders, we endeavoured to breathe life into the themes of peace, unity, harmony and love among youths from very different cultural backgrounds by having them work, cooperate, share and "*walk in each other's moccasins*" to produce what is an interesting interpretation of events from this North-West region one hundred years ago. The song by Valdy says it all in terms of our objective:

"We are one in the Spirit; we are one in the Lord.
And we pray that our unity might someday be restored,
And we'll know we are brothers by our Love, by our Love.
We will walk together; we will walk hand in hand,
And together we can spread the word that the Spirit is in Land."

Students/Groupe d'élèves

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88-19

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Title:

THOUGHT SPHERES – A MIND MODEL

Introduction

This project attempted to place the mind explicitly at the centre of the learning and thinking processes. An original mind model was devised for use by students in every learning experience. The model's chief characteristics include its ability to differentiate between the fundamental thinking formats, its capacity to drive and direct students' thinking processes, and its power in generating creative thinking and fostering decision-making. While the model has universal cognitive application, it was geared for the purposes of this project to scientific inquiry.

Titre:

SPHÈRES DE L'ESPRIT – UN MODÈLE DE PENSÉE

Introduction

Ce projet tente de mettre la pensée clairement au centre des processus d'apprentissage et de réflexion. Un modèle original de pensée a été conçu aux fins d'emploi par les élèves dans toute expérience d'apprentissage. Les caractéristiques principales du modèle comprennent la possibilité de distinguer les schèmes de pensée fondamentaux, de diriger les processus de pensée des élèves, de stimuler la réflexion créatrice et de favoriser la prise de décision. Bien que le modèle ait une application cognitive universelle, il est orienté vers l'enquête scientifique.

Characteristics of Students

The concept was applied to two separate groups. It was developed and refined to its final form mainly with Adult Education students and the assistance of the CBE Adult Centre of Education, and applied to three classes, each of approximately twenty-five students. Ages ranged from 16 to 41 years, with an average age of 23. With the second group, three classes totalling seventy Grade 11 high school students were involved. A total of approximately 150 students was involved in the original trials. The ability range included high performance students and some who were experiencing serious difficulties with the subject.

Objectives

There are several objectives, formal and informal. These include:

1. To devise a workable model of the human mind which describes simply cognitive thinking mechanisms and which would be useful in learning situations in all subject areas.
2. To apply the model in the context of science education.
3. To provide each student with a strategy for organizing thoughts and for successful problem-solving, decision-making, and creative thinking.
4. To provide the student with an easy-to-use check list of all possible scientific thinking processes.
5. To create a model which emphasizes the similarities rather than the differences in the learning processes among superficially different and distinct areas of study.

Description

The purpose of the endeavour was to stimulate creative and systematic thinking through the use of a model of the mind. Students were presented with Thought Spheres, an original mind metaphor which was intended to foster the development of their creative abilities and thinking skills by allowing them to introspect in a structured way. A Student Input factor was built into the strategy so that students could be helped when they were seen to flounder. The teacher ceased to be the fount of all knowledge, rather a resource to be tapped as a last resort.

The student was expected to interact with his/her world via a model of the mind and provide a complete, articulate description of this interaction. Apart from formal instruction in safety procedures and basic techniques, the student was given minimal structured direction. Traditionally concepts are presented in a rigid structured way, even where inquiry approaches are favoured. After familiarizing themselves with this model, students were invited

to use it to learn about their world in the way each considered appropriate. With the Thought Spheres model each student would focus on the concept and choose one radial route to learn about it. Often the radial process would prove abortive, and tangential thinking would have to be employed to resume the radial study of the topic. In a class of twenty-five, there was a fecundity of successful thinking directions. As a result the prescribed curriculum was covered effectively and in less time than other groups not using the Thought Spheres strategy.

Within a curricular area of study each student is given complete freedom to place emphasis on specific points within that area and given total control over how the scientific research issuing from each point is to be conducted. Where a student loses touch with reality, the weekly open class discussions and reviews are gravitational in that they bring him/her quickly back to earth.

The use of Thought Spheres is initially a communal effort, the intention being to stimulate creative thinking by thought synergism. As individual confidence and emotional investment in the system grows, more emphasis is placed on individual rather than group creativity. The ultimate aim is to have every student creating his/her thought centre and developing a personally unique thought sphere which is relevant to the curricular constraints as well as individual needs.

With the financial support of the Education Trust Fund of The ATA I was eventually able to collate all of the materials in one workbook entitled "Thought Spheres – a Mind Model". This workbook is all that is required and costs approximately $10 to reproduce each copy for small quantities. While it is more expensive than using blackboard and overhead projectors as I did in the first year, the workbook is far more convenient and provides the student with a ready reference throughout the duration of the course. Although most of the workbook deals specifically with scientific knowledge, the first chapter will be of interest to everyone concerned with encouraging creative thinking in any area of study.

Evaluation

Standardized Multiple Choice tests and written response items were used to compare Thought Spheres groups with others. There was no significant difference in Multiple Choice Test performances. However, where combinations of thinking processes were tested as in the written response items rather than the isolated process testing taking place in multiple choice formats, the Thought Spheres groups significantly and consistently outscored the others. I suspect that the Thought Spheres groups would compare even more favourably when examined with instruments constructed to look at creative powers as well as analytical abilities. I have conducted one such test informally with encouraging outcomes, and intend to introduce it as a part of future final exams. Each student will be provided with materials such as a ball, a block of wood, a piece of string, and a clock. The problem would

be to find out about the world using what is provided. A written report would be required. My informal tests suggest that the students who score high on the written response choice tests perform more impressively on the lab exam. However, the multiple choice results are a poorer indicator of performance on the lab exam, since they place little value on combining and using a wide variety of thinking processes.

With regard to the affective components there was a strong shift from teacher to student responsibility for the design, execution, and data anlysis of investigative study. Everyone was having more fun and most were aware that they were learning so much about the way their minds worked in addition to what the curriculum dictates. I am in the process of implementing an affective domain inventory analysis.

Conclusion

I am pleased with the model and believe it is a good one for the following reasons:

1. When I used De Bono's model in session 1985-86, no participating students could articulate the steps in their problem-solving strategy. Most often their mental activities were bereft of a conscious thinking strategy. After using the Thought Spheres model, almost all students were systematic in their approach to even new and unusual problems. There was also a higher success rate in a measureably quicker time than before.
2. Many students agreed with one observation that "I had been given a good track to run on, but was also given the freedom to run my own race and could see the finishing line early".
3. The performance of students using the Thought Spheres rated consistently higher in situations demanding creative input and systematic pursuit. This performance is reproducible.
4. All of my students are comfortable with the use of the model, and most are successful in problem-solving in an investigative open-ended scenario.
5. All claim to wish to apply the model to everyday problems.

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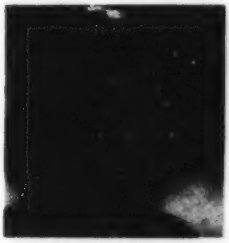

Janice Murdoch

Title:

LOGO IN A SANDBOX ENVIRONMENT

Introduction

"*Logo in a Sandbox Environment*" is a program designed to teach the strategies of Logo, creating an Active Learning environment while emphasizing the problem-solving nature of Logo. The children work in a familiar world of play where computer programming has been integrated with other aspects of the curriculum. Independence is encouraged in this child-centered approach, as the transition is made to the abstract world of computers. The children strategize without worrying about errors or penalties; they are the master of their destiny and often any solution is possible.

Titre:

LOGO ET LUDISME

Introduction

Le projet a pour but d'enseigner des stratégies de Logo, en créant un milieu d'apprentissage actif tout en mettant l'accent sur la capacité de résolution de problèmes. Les enfants travaillent dans un monde de jeu qui leur est familier et où la programmation informatique a été intégrée à d'autres aspects du programme d'études. L'indépendance est favorisée dans cette méthode axée sur l'enfant, au fur et à mesure que la transition s'effectue au monde abstrait des ordinateurs. Les enfants élaborent des stratégies sans s'inquiéter d'erreurs ou de punitions; ils ont leur propre destin en main et souvent n'importe quelle solution est possible.

Characteristics of Students

"*Logo in a Sandbox Environment*" was developed for the children who need to be actively involved with their environment. It is a manipulative approach to the teaching of computers. It appeals to children from Early Primary to Junior, with various ability levels and learning styles. Children are self-motivated in this program often creating the challenges themselves and

then setting out in search of solutions. The program enables low income children to have experiences in technology along with the female population: therefore, equality is achieved and stereotypying eliminated.

Objectives

"*Logo in a Sandbox Environment*" was designed to teach the fundamental techniques of Logo Programming, the basic commands (Forward, Backward, Right and Left Turns), and cooperative strategizing to find solutions and problems. The goal was to create a familiar world where play was the means by which the objectives would be attained. Activities are often completed in groups of two to six encouraging effective social skills and where applicable other objectives from the primary and junior curriculum in Mathematics, Social Science, and Language Arts are introduced or reinforced. This approach effectively integrates the computer into the classroom while meeting many of the objectives of "The Formative Years" and "Education in the Primary and Junior Division" (Ministry of Education, 1975).

Description

In "*Logo in a Sandbox Environment*" the child is in a familiar atmosphere where the focus is on participation and play. Initially, the child is introduced to some of the materials used in the program and is encouraged to freely manipulate and explore. Then an adult guides and often acts as a role model in a group of four to six as different challenges are undertaken. Gradually, the adult assumes the role of facilitator as the children's confidence grows; the children are encouraged to participate in a more independent manner.

The fundamental commands of Logo (Forward, Backward) are introduced first and then the concepts Right Turn and Left Turn are developed. Once understood the commands are sequenced in a programming format, (left to right). A variety of tasks or games are used to accomplish these goals. This new knowledge is then transferred to a control environment where the child programs a friend who pretends to be a robot. They proceed to programming a remote control toy, then a computerized toy. These devices are independent of the computer and can assume acting roles in a setting similar to puppets in a puppet theatre.

At this point, if the children are showing confidence with programming, they can be introduced to peripherals controlled by the computer. These allow the children to remain in a familiar environment as they transfer to the adult world of computers. In the "*Logo in a Sandbox Environment*" manual, there are a series of ten lessons that can be completed in sequence, depending on the needs of the children. Accompanying each lesson are the outlines for necessary materials, areas for potential integration into the curriculum, extensions for reinforcing the lessons objectives or enriching it, plus methods of evaluation. The manual encourages the development of good problem-solving and cooperative learning strategies; therefore, the process

is more important than the final results. This allows the children to make errors without fear and helps them develop the confidence to correct their errors independently.

Evaluation

The main method of evaluation in this program is through observation of the children completing the tasks. The adult should either set a challenge and then observe the children's techniques, including perseverence as they attempt to solve the problem, or ask the children to design a problem and then attempt a solution. Observing the children during free exploration is also valuable. The teacher here acts as a facilitator, motivating and stirring the children into open-ended tasks.

Other aspect of the curriculum can be tested in this program. Including a task that requires linear measurement or mapping skills will let the teacher see how the child is able to transfer the academic skill and apply it. A child who can transfer and show application has an excellent understanding of the concept.

A checklist of programming techniques or problem-solving strategies can be completed on each child. Testing papers of specific concepts have been included in the manual to facilitate the teacher with discovering the child's level of computer programming awareness.

Groups of individual children should complete presentations to fellow classmates, outlining the setting, the problem, and their solution. This is especially good if they have created a little skit using the toys and the toys have assumed acting roles similar to puppets.

Conclusion

Integrating computers into the curriculum is the current direction of the Ontario Ministry of Education. "*Logo in a Sandbox Environment*" does this using a pedigogically sound approach, meeting the directives of both "The Formative Years" and "Education in the Primary and Junior Divison". It helps promote sexual and economic equality in the area of Control Technology and allows for an alternative method of expression with the learning disabled child.

Currently, I am trying to incorporate the discovery approach to Science into the program. I would like to see the children developing a greater awareness of movement and the control of motion. I feel very positive about this direction in the program.

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88-21

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STORY CIRCLES: STORYTELLING THROUGH DRAMA FOR URBAN NATIVE YOUTH

Introduction

Saskatchewan has perhaps the largest population of Indian people outside the territories. Yet there are few special programs to meet the unique needs of urban Indian youth who have rejected the regular school systems because of loneliness, alienation and attendance problems. This project arose from the students' needs to feel comfortable in an educational setting before they would use English spontaneously in either spoken or written form. The tradition of winter storytelling of the creation myths and moral parables of ancient oral Indian literature are drawn on. European theatre techniques and problem-solving skills to collectively create a contemporary story in English for schools and general audiences are added.

Titre:

CERCLES D'HISTOIRES: HISTOIRES RACONTÉES À L'AIDE DE L'ART DRAMATIQUE POUR LES JEUNES AUTOCHTONES EN MILIEU URBAIN

Introduction

La Saskatchewan compte peut-être le plus grand nombre d'Indiens à l'extérieur des territoires. Et pourtant il existe très peu de programmes spéciaux pour répondre aux besoins uniques des jeunes Indiens en milieu urbain qui ont rejeté les systèmes scolaires ordinaires à cause de problèmes d'ennui, d'isolement et d'assiduité. Le projet a été conçu en raison du besoin des élèves de se sentir à l'aise dans un milieu d'apprentissage avant de pouvoir utiliser l'anglais écrit ou parlé de façon spontanée. Il s'inspire de la tradition de raconter des histoires pendant les mois d'hiver et de créer des mythes, de même que des paraboles de l'ancienne littérature indienne orale. S'y ajoutent des techniques théâtrales européennes et le développement d'ap-

Etudes à résoudre des problèmes en vue de créer collectivement une histoire contemporaine en anglais pour les écoles et des auditoires généraux.

Characteristics of Students

The students are all of Native ancestry. They range in age from 13 to 19. Often they have missed a great deal of school before enrolling in the Story Circles program, so grades range from 6 to 9. These upgrading classes prepare them for an academic high school program which is also provided. Many students have to overcome such problems as substance abuse, racism, an inadequate budget, teen parenting and other family problems. Their willingness to discuss and strategize around their concerns demonstrates a desire for change. As a group, the students discover ways to deal with their daily reality as well as dramatic expression of their hopes and dreams.

Objectives

1. To develop the four threads of language: listening, speaking, reading and writing;
2. To motivate and sustain growth in self-confidence and self-worth;
3. To develop strong group skills as we reach a common goal;
4. To recognize the social reality of Indian youth and tell stories about it in a theatrical and creative way.

Description

In each of the last five years our English as a Second Dialect classes have created a story based on the problems of the students and their creative approaches to coping with problems. We improvise and perform the stories as one act plays. Students from four upgrading classes, roughly grades 5-8, can choose to participate in our English/Drama classes. We work one to one and a half hours a day, four days per week for two months.

Our primary purpose is to develop language skills sufficiently to perform the stories clearly and theatrically. Our secondary purpose is to build a strong group which can sustain a project, strengthen problem-solving skills and serve as a peer support system. We also seek to develop a positive Native identity through holistic practices which are congruent with traditional Indian instructional methods.

The initial weeks of our workshop stage are spent in building group solidarity so that the students will feel comfortable about taking risks in the storytelling and theatre activities which are new to them. We use student-made masks, life size puppets (called dummies) mime and improvisation

to dramatize the stories told by the students. We bring problem-solving skills so the stories to explore the magic "What if ...?" that theatre can offer. In this way we work through creative responses to actual problems the students have described, such as racism, teen parenting, alcohol and substance abuse, loneliness and family concerns. Once the story is woven together into a coherent play, we add theater lights and sound as well as a minimal set and props. Finally, we perform for schools' audiences as well as the general public. We also tour to workshops and perform for special interest groups. We have been showcased at national and international community theater festivals.

For the workshop stage we use little special equipment. We bring costume pieces, objects and props culled from home or second-hand shops. Each student-made mask or dummy costs about $4 per person.

The performing arts can be a humanizing force for young Native people in a world that all too often provides examples of inhumanity. Our workshop participants and audiences which have numbered over 4,000 in the last five years, have affirmed to the students the strength and beauty of their reality as reflected in their stories. As well, local community television has videotaped the shows and broadcast them. Video-tapes are available to groups on request. We also refer interested persons to our manual entitled *Story Circles* (1987) available at the Saskatchewan Teachers' Federation Resource Centre, 2317 Arlington Avenue, Saskatoon, Saskatchewan. Story Circles offers an opportunity for youth who have not distinguished themselves academically or in sports. They find their own expression. They often describe our class as ... "the best part of school ..."

Evaluation

The Saskatoon Native Survival School practices pre- and post-semester testing as a matter of course for each of the two semesters per year. The Stanford Diagnostic Reading Test is used as well as teacher-made composition tests based on the Test of Written Language (TOWL). Students who have had the Story Circles experience often exceed one and half years' growth in grade equivalency in the period of a single semester. Not infrequently this measurement exceeds two years in the same period. Attendance improves to better than thirty-five per cent above that of the general student body. Staff, parents and the students themselves remark on improved social skill, confidence and willingness to plan long-term educational goals. University classes have been introduced to the Story Circles methods and their evaluation has been very positive.

Conclusion

Five years of practice have lead us to certain attitudes and conclusions as regards the Story Circles work. We certainly observe improvement in English skill among our students in both spoken and written form. Each

year's group of participants welds together into a peer support network which extends beyond the life and particular needs of the drama project. Students act as co-counsellors as well as providing material and ongoing forms of support for each other. Many students extend their original educational goals beyond secondary school with the confidence which has been gained, in part, from the Story Circles experience. Students adopt conflict resolution methods which allow them to exert more control over situations with which they have to cope in daily life. Finally, each year the number of participants increases as the reputation of the program spreads. New programs based in part on Story Circles have begun in schools and special interest groups in our province as well. Rather than a conclusion, we seem to be witnessing a revitalization of multidisciplinary approaches to language development.

Students/Groupe d'élèves

88-22

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Title:

VISUAL ARTS: AESTHETICS, CRITICISM, HISTORY, STUDIO, VALUES, AND VISUAL ARTS: SMALL-GROUP COOPERATIVE LEARNING

Titre:

ARTS VISUELS: ESTHÉTIQUE, CRITIQUE, HISTOIRE, STUDIO, VALEURS, ET ARTS VISUELS: APPRENTISSAGE COOPÉRATIF EN PETIT GROUPE

Introduction

This project involved the production of two innovative documents for visual arts students and teachers. Both the resource package and the resource booklet which I prepared provide practical lesson plans which use new teaching and learning strategies to increase the degree of student involvement in the study of Art.

Introduction

Ce projet a consisté en la production de deux documents innovateurs à l'intention des élèves et du personnel enseignant dans le domaine des arts visuels. Le guide et le livret que j'ai conçus renferment des plans de leçons pratiques fondés sur de nouvelles stratégies d'enseignement et d'apprentissage ayant pour but d'accroître la participation des élèves à l'étude de l'art.

Characteristics of Students

The students for whom the two documents were designed are secondary school visual arts students in the City of Scarborough, Ontario. Many of these students are gifted in the visual arts area, and attend the large Special Art program at Wexford Collegiate Institute, where I teach. The majority of the students to whom the two documents apply are average art students in Grades 9 to 12 basic, general, advanced and bi-level classes, as well as students in OAC (Ontario Academic Course) classes.

Objectives

The main objective of my project was to design, test and implement a variety of innovative teaching and learning strategies in the visual arts field, in order to offer viable alternatives to traditional teaching methods such as lectures and demonstrations. In response to new research and new curriculum guidelines which criticize the segregation of aesthetics, art criticism, art history and studio work, another objective of the project was to provide practical lesson plans which integrate these disciplines. As a result of new directions in values education, another objective was to incorporate a worthwhile values education component into the project. A final objective was to include an effective evaluation component.

Description

This project is composed of two documents, each of which is designed to be used with the other, as follows:

1. *"Visual Arts: Aesthetics, Criticism, History, Studio, Values"*

   The larger of the two documents which I produced is a resource package for students and teachers. It integrates the disciplines of aesthetics, art criticism, art history and studio media and techniques. The resource package also includes a values education component and an evaluation section. The package combines individual, small-group and whole-class activities.

   This document includes theoretical background for the teacher, specific lesson and unit plans, student handouts or forms, and evaluation forms for a variety of teaching and learning strategies such as critical and creative thinking, small-group cooperative learning, individual learning styles, and independent inquiry.

   The first section of this resource package deals with aesthetics and art appreciation. It suggests a variety of ways to increase student involvement in and enjoyment of viewing artworks.

   The second section deals with critical thinking and art criticism. It outlines methods by which students can learn to evaluate the aesthetic qualities of works of art by means of a logical sequence of description, analysis, interpretation and judgement.

   The third section deals with art history. It suggests a variety of new methods by which students can become more interested and involved in the study of art history.

   The fourth section suggests new and different approaches to the creative decision-making which is involved in the studio process. The studio units in this section integrate hands-on experimentation with a va-

riety of media and techniques, and the study of the aesthetics, art criticism and art history which are all related to the different media.

The fifth section deals with values education. While many values-related concerns are a natural part of the art process, I have also outlined alternative ways by which teachers can encourage the development of values such as cooperation, mutual respect, and a sense of personal responsibility in visual arts classes.

The final section of the resource package outlines recommendations for evaluation.

2. *"Visual Arts: Small-Group Cooperative Learning"*

The smaller of the two documents included in my project is a resource booklet for students and teachers involved in Grades 9 to 12 and OAC visual arts classes. This booklet uses innovative small-group cooperative learning strategies to teach aesthetics, criticism, history, and media and techniques, as well as values. It differs from the traditional emphasis placed upon individual work in visual arts, and offers small-group work as a viable alternative.

The booklet explains what small-group cooperative learning is, and why it is so effective. Cooperative learning describes a structured learning situation in which students work together in small heterogeneous groups in order to attain common goals. Students work in positive interdependence, but with high individual accountability. Significant research evidence has shown that when students work cooperatively on a regular basis, they develop stronger feelings of self-worth and more positive attitudes toward others, and they also attain higher individual academic achievement. In visual arts, small-group discussions enrich the study of aesthetics, develop critical and creative thinking skills, and expand the scope of art historical studies. The small-group situation is also ideal for the development of practical studio skills and for the demonstration of a wide variety of media and techniques.

Evaluation

A large evaluation section is included in each document.

The resource package portion of my project outlines recommendations for evaluation, in order to facilitate student growth in the processes of perceiving, producing and appreciating art. It includes theoretical background for the teacher on diagnostic, formative and summative evaluation in visual arts. It also contains evaluation forms which can be used for self, peer or teacher evaluation of progress. General evaluation forms are included to assess studio art experience and artworks, as well as learning in the areas of art history and art appreciation. Special evaluation forms are also in-

cluded to assess creativity, critical thinking, small-group cooperative learning, and independent inquiry. Any of these forms can be reproduced and used for diagnostic, formative or summative evaluation by both students and teachers.

The resource booklet portion of my project contains theoretical background and evaluation forms which help to evaluate small-group cooperative processes and products in the visual arts area. Included is information about how to evaluate cooperative skills both informally and formally. This section contains group observation forms which can be used by teachers, and individual and group evaluation forms which can be used by students. The main objective is to improve group work skills by means of regular monitoring, especially by students themselves.

Conclusion

In response to new directions in visual arts education and values education, I wanted to prepare a practical program which I and other art teachers could use. Much of what I have produced concerning teaching and learning strategies is quite new in the field of visual arts, especially the idea of small-group cooperative learning in the art classroom. Nevertheless, much of the positive feedback concerning my project has come from the use of small-group and cooperative learning methods to teach visual arts. The project has enormous potential for art, and perhaps for other subject areas, and the response to date has been most encouraging.

Small-Group Discussion/Discussion en petit groupe

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Title:

TEACHING THE SKILLS TO WRITE A RESEARCH ESSAY

Introduction

Since Montaigne, essays have been an academic spade by which the deeds and secrets of the past have been unearthed: but any dig must be structured and methodical. Accordingly, the essay is a skill that should be taught. The method that I use was designed to be integrated with the Grade 10 Social Studies curriculum of British Columbia, but I now use it with all grades.

Titre:

APPRENDRE À RÉDIGER UNE DISSERTATION À PARTIR DE RECHERCHES

Introduction

Depuis l'époque de Montaigne, les dissertations ont permis de remettre en lumière les actions et les secrets du passé; mais pour remonter dans le temps, il faut procéder de façon structurée et méthodique. L'aptitude à rédiger une dissertation doit donc être enseignée. La méthode que j'emploie était destinée à être intégrée au programme de sciences sociales de la 10e année en Colombie-Britannique, mais je l'applique maintenant à toutes les années d'études.

Characteristics of Students

The pupils to which this method is taught vary in ability but are within the academic stream.

Objectives

The primary objective is to give students the necessary skills to allow them to write a research essay on any topic.

Description

An essay may be broken down into the following areas:

1. *Presentation*	a) Title Page b) Correct Margins c) Page Numbers d) Double spacing e) Neatness
2. *Framework*	a) Introduction b) Conclusion c) Footnotes d) Bibliography
3. *Argument*	a) An Intelligent Purpose b) Solid Research c) Sequential, Logical Argument

This is an imposing list of demands for any student, and one that cannot be taught in one essay or in one handout. It also creates problems for the teacher. How does one teach argument or solid research? Yet, when I mark any essay I look for these qualities and award marks accordingly. In fairness, as I had such expectations, I needed to teach them.

When I thought further about the problem, it occurred to me that so many students I had taught, had great difficulty giving their essays direction. The focal point of any method would be the "purpose" of the essay.

Step One

I decided to use this method with Grade 10 students for the following reasons:

1. By the time students have reached Grade 10, they should have the necessary language skills in place to be able to cope with such essays.
2. They are at a young enough age where I can introduce all stages of the essays without it appearing "old hat".
3. The less severe demands of a Grade 10 curriculum allow the method to be integrated with the course and used over its whole duration.

The subject matter for the first essay should be stimulating, easy to understand and in a familiar form. I found films a useful vehicle for this purpose. Following the curriculum, I wanted to show how Indian people lived on a day to day basis. The CBC documentary *People of the Seal* is ideal for such a purpose. To counterpose and illuminate the features of the Inuit society, I show another CBC film *The Mendi*: a stone age people "discovered" recently in Papau, New Guinea.

In order to encourage and prepare students for future research tasks, I ask each student to first make a list of their own skills and, while watching the film, make a list of the skills they see exhibited by the Mendi and Inuit

people. I also give the students a list of attributes that might be attached to each society. After watching the films, the students will have a bank of notes and comments which is their research.

The "purpose" for this essay is given so that it can be integrated into a model introduction. "If you had a choice, with which society would you spend the rest of your life?"

At this point, the following elements of the essay can be introduced:

1. *Presentation*
   a) Title page
   b) Correct margins
   c) Page numbers
   d) Double spacing
   e) Neatness
2. *Framework*
   a) Introduction
   b) Conclusion

Students, like everyone else, want reward for work well done. Therefore, it is important to give marks for the elements you want to see in the student essays.

Step Two

It is now possible to introduce the following elements of the essay:

1. *Footnoting*
2. *Bibliography*
3. *Research*

Footnoting

Footnoting is an awkward element to deal with because the problem is not one of how to footnote, but one of when.

I use the system of footnoting devised by psychology faculties at universities, i.e., simply place the author's last name and page number at the end of a quotation or assertion, e.g., (Smith, p. 2). I discourage explanatory footnotes. If something is important enough to need lengthy explanation, it should be in the text of the essay.

An easy way to introduce footnotes is to use a work sheet on a chapter from the textbook being used. Insist that the student write down the page number where the answer was found at the end of each question. The chapter and worksheet will form the sole basis of the research for the essay and, of course, for possible footnotes.

Bibliography

A handout is appropriate with the most common examples of bibliographic entries illustrated.

Research

Once students have a bank of questions, it is possible to introduce the idea of breaking research into manageable areas.

For example, an essay on a brief history of New France, 1534-1750, based on worksheets, can be broken down into three areas:

a) Everyday life in New France
b) Seigneurial System
c) Major political events.

After answering their worksheet questions, students can then be asked to assign each of the questions to one of the three areas by placing an a), b) or c) by the side of it.

Once this has been completed, the a), b) and c) questions can be priorized in order of most to least important.

The student is now in a position to start writing. The research has been completed and the information obtained has been sorted.

Step Three

Before going on to this step, students should have a firm grasp of your expectations regarding presentation and framework. It is now possible to concentrate on argument – the logical movement from point to point that leads to a valid conclusion.

Argument can be attacked by focussing on the question or purpose to which an essay is directed. It is important to go through each stage of this step with students, first on the blackboard and then in a handout, to ensure they understand what must be done.

Brainstorming is a tool used in such diverse fields as advertising and government policy to help create new ideas or promote products. The technique is useful in helping students structure their ideas before they begin their research. Once the students have mastered the first four steps (topic, purpose, brainstorming, structures) a library tour is necessary. Ideally, this essay should be researched entirely from library resources.

Step Four

The "Flow Chart" is a final reorganization of the structure of the essay. It is almost inevitable that some changes will have to be made as, so often during the research, new ideas and avenues of exploration emerge.

The focus for this step is the "Main Event". By asking students to identify one specific event, or issue, that is pivotal to the question set, a sequential flow of events can be established. One constant question students ask about essays is, "Where do I begin?" On the "Flow Chart", I ask students to de-

termine a starting point before they work back from the "Main Event". When they begin the process of working back from the "Main Event" it should be clear whether or not their original starting point is appropriate.

Conclusion

The method I use has not only improved my students' abilities, but mine, as well. I have a much clearer idea of the demands and objectives I can expect to work. Consequently, I can tailor my methods and materials to meet these objectives. The students, on the other hand, know exactly what is expected from them at all times. In addition, they gain the research and organizational skills necessary to tackle any historical problem that might be placed before them.

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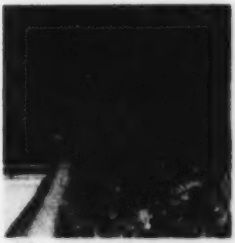
88-24



Margaret Robertson

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All District Schools
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Title:

OUTLINE OF A HOSPITAL/ HOMEBOUND PROGRAM

Introduction

The purpose of the Hospital/ Homebound Program is to ensure that teachers working with children who are ill – physically or emotionally – and confined to homes or hospitals are able to obtain appropriate training. The outline covers the following topics:

- Scope of Hospital/Homebound Programs
- Operation of Hospital/Homebound Programs
- Delivery Models
- Role of Hospital/Homebound Teachers
- Competencies and Qualifications

Titre:

APERÇU D'UN PROGRAMME POUR ÉLÈVES CONFINÉS À L'HÔPITAL OU À LA MAISON

Introduction

Le programme a pour but de permettre au personnel enseignant qui travaille avec des enfants atteints de troubles physiques ou affectifs et confinés à l'hôpital ou à la maison, d'obtenir une formation convenable. L'aperçu touche les points suivants:

- Portée des programmes pour enfants confinés à l'hôpital ou à la maison
- Fonctionnement des programmes
- Modèle de prestation des services
- Rôle du personnel enseignant travaillant avec des enfants confinés à l'hôpital ou à la maison
- Compétences et qualifications du

for Hospital/Homebound Teachers

- Training for Hospital/Homebound Teachers

The scope of the Hospital/Homebound Program covers details of environments, instruction requirements, assessment skills, counselling, communication, scheduling, travel, office skills and Professional responsibilities.

personnel enseignant responsable

- Formation du personnel enseignant responsable

Le programme renferme des détails concernant les milieux, les besoins didactiques, les aptitudes en matière d'évaluation, l'orientation, la communication, l'établissement d'horaires, les déplacements, les aptitudes au travail de bureau et les responsabilités professionnelles.

Characteristics of Students

All grades, K-12 and all subjects. All children impaired in some way: some with severe long-term illness on constant medication, often in very restrictive environments; some with terminal illness; some suffering trauma of physical loss affecting both appearance and activity; some attempting to deal with stress and systems problems, some suffering the consequences of behaviour disabilities, pregnancy with need of sex education; communicable diseases, many are discouraged, every ethnic group and socio-economic, some in abusive situations, all levels of ability including learning disabled, mentally handicapped and gifted.

Objectives

1. To provide a comprehensive outline for the setting up of a Hospital/Homebound Program.
2. To aid in the selection of qualified personnel for Hospital/Homebound teaching.
3. To clarify the competencies and qualifications required by the Hospital/Homebound teacher.
4. To discourage the hiring of substitute teachers on a contractual, sporodic basis.
5. To promote child advocacy.
6. To be offered as a basis for developing content to be incorporated into a university course.
7. To promote the welfare of handicapped students by ensuring qualified teachers.

Description

The primary function of the Hospital/Homebound teacher is to provide

direct instruction and support to those pupils who are absent from school for extended periods of time and to facilitate their successful re-entry.

The Hospital/Homebound teacher provides instruction in subject areas at home, in hospital or other institutional settings and, on occasion, in a school, following consultation with the classroom teacher(s) and the child's parent/guardian.

The Hospital/Homebound teacher maintains records and provides reports for each student enrolled in the program.

The Hospital/Homebound teacher communicates with school district and medical personnel, as well as with other appropriate community agencies.

Hospital/Homebound teaching is unique. In addition to giving regular instruction (K-12) it requires a broad range of experiences, knowledge, teaching techniques; particular philosophies about life and death; extraordinary skills in human relations to encompass religious fanatics, cultural aspects, inebriated guardians, family stress, death and dying, potential suicides, crisis situations, self-defense; skills to assess students' academic level and ability to perform (symptoms and characteristics of illnesses physical and emotional); effects of drugs (addictive and medicinal); adaption to unique teaching environments; pregnancy (adoption, fetal alcohol and drug syndrome, abortion); resourcefulness (special materials and apparatus adaptation); awareness of social problems (agoraphobia, homosexual tendencies, mental illnesses and psychological approaches); counselling skills; outside agencies, career orientation, insurance coverages, administrative skills including program and funding reports; medical terminology, court proceedings, presentations, administrative skills, etc. In 1985 following a provincial survey, I compiled an "Outline of an H.H. program" including in detail the Scope, Operation and Role of the teacher and competencies required. The Outline was offered to UBC Teacher Training Division which has announced its intention to offer a special credit course on H.H. teaching – (using this outline as a basis) for the summer of 1988. The PSA through this outline must be given credit for this achievement.

The Outline offers details and descriptions of:-

1. The Scope of Hospital/Homebound Program and the Scope of the teaching area required;
2. Operation of an H.H. program including indentification, referral and implementation;
3. Delivery Models and recommendations;
4. Coordination, reports, liaison, working conditions, caseload, health and disadvantages of replacing Hospital/Homebound teachers with substitutes hired on an intermittent contractual basis.

5. Competencies and Qualifications Required by Hospital/Homebound Teachers encompassing philosophies, personal skills, theory, curriculum, environment, instruction, correspondence courses, career orientation, specialization, knowledge of diseases, surgery, pregnancy, death and dying, administrative skills, counselling; and evaluation procedures.

6. Training recommends special courses to deal specifically with teachers of the Hospital/Homebound child and as well includes the need for these teachers to be exposed to a wide range of teaching levels, sick and injured children, hazardous travel situations, support groups, rehabilitative equipment, how to tape lessons, liaison practices.

An additional section is proposed – dealing with protection for Hospital/Homebound teachers.

Conclusion

The purpose of this venture is intended to promote the quality of service and education for hospitalized or homebound children so that they may develop to their highest potential and increase their self-respect and dignity as contributing members of society. Experience through the years has shown that teachers need special training to deal with the unusual aspects of Hospital/Homebound teaching for the student to receive optimum benefit. A great deal of time has been put forth in gathering data, and information before this project could be compiled. Tact, and patience have played a large part in presentation to UBC. I remain their "contact person" to assist as needed during the writing of the course and have offered my services to make presentations for clarification. While this project is not one which can be used in regular classrooms, it offers a course of action which ensures benefit to a very deserving portion of the school population, as well as any teachers who become involved.

Margaret Robertson and Participants/
Margaret Robertson et les participantes

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88-25

William Schipilow

Title:

AN EDUCATION CURRICULUM FOR THE TRAINABLE MENTALLY HANDICAPPED: JUNIOR AND SENIOR HIGH SCHOOL LEVELS

Introduction

Within recent years Special Education has become an integral and vital component of many school districts. Because Special Education is a relatively new field, curriculum guidelines, programs, their philosophies, materials, and even public legislations are still in the early stages of their development if compared to many other aspects of present day education. Laws are being enacted to accommodate for the many new requirements that Special Education, students, teachers, administrators and the public demand.

Titre:

UN PROGRAMME D'ÉTUDES POUR LES DÉFICIENTS MENTAUX MOYENS AU CYCLE INFÉRIEUR ET SUPÉRIEUR DE L'ÉCOLE SECONDAIRE

Introduction

Ces dernières années, l'éducation de l'enfance en difficulté est devenue une partie intégrante et essentielle des programmes dans de nombreux districts scolaires. Puisqu'il s'agit d'un domaine relativement nouveau, les programmes-cadres, les programmes d'études, leurs concepts de base, le matériel et même les lois en sont encore aux premiers stades de leur développement si nous les comparons à beaucoup d'autres aspects de l'éducation moderne. Des lois sont mises en vigueur pour tenir compte des nombreuses nouvelles exigences des élèves, du personnel enseignant, des administrateurs et du grand public en matière d'éducation de l'enfance en difficulté.

Mainstreaming, integration, and special needs are becoming common terms. Yet, these terms should not be used to generalize any aspects of Special Education. The requirements of any Special Education student are unique to himself/herself. How the education system meets these needs must be based, as much as possible, on individualistic terms, rather than on global terms. Public policy in Special Education therefore, no matter how general, or how specific, will not suite everyone. As a result, disputes often arise stating that school systems are not moving fast enough, or that school systems have moved too fast in some areas. One very important area where the many needs of the students can be met, and an area that must be as accountable in its actions and motives as possible, is that of the Special Education curriculum.

L'"intégration" et les "besoins des enfants en difficulté" sont des termes d'usage courant. Toutefois, ils ne devraient pas être employés pour généraliser n'importe quel aspect de l'éducation de l'enfance en difficulté. Les besoins de chaque enfant en difficulté sont uniques. Le système d'éducation doit tenter de répondre à ces besoins de façon non pas globale, mais individualisée. Aucune politique, aussi générale ou précise qu'elle soit, ne peut convenir à tout le monde. Nous assistons donc souvent à des conflits, car certains estiment que les systèmes scolaires ne progressent pas assez vite, et d'autres, qu'ils ont parfois changé trop vite. Le programme d'études est un domaine très important où les multiples besoins des élèves peuvent être satisfaits et où on doit pouvoir répondre le mieux possible des actions prises et de leurs motifs.

Characteristics of Students

The Trainable Mentally Handicapped (TMH) have been delimited into a category by the I.Q. range of 25-65. The I.Q. range can be viewed as simply denoting a lower level of intellectual functioning. The TMH student will exhibit delayed cognitive abilities, possible fine and/or gross motor dysfunctions, and delayed social development. Additional physical handicaps may exist resulting from various medical conditions. The TMH have a varied learning style when compared to students of similar chronological age, especially at the junior and senior high school levels. Some of the learning characteristics of the TMH are a) a reliance on their short-term memory; b) an impulsive approach to learning; c) the employment of fewer acquisition strategies during learning; d) a slower assimilation of any presented data; e) the requirement for continual rehearsal of material; f) a lack of generalization abilities. These are only a few learning characteristics that the TMH exhibit. These characteristics must be accommodated in any instructional approach and curriculum design for the TMH population.

Objectives

The objectives for the students of this curriculum are:

1. to provide a program for the development of the TMH students academic, personal and social skills;
2. to prepare the TMH students for active and positive integration into the mainstream of their community;
3. to prepare the TMH students for independent living situations;
4. to prepare the TMH students for possible vocational training of some type; and
5. to realize as much as possible, the full potentials of the TMH students.

The objectives for the instructors of this program are:

1. to provide a comprehensive educational program and guide that can be used by any instructor with the TMH population;
2. to provide a curriculum that can, in whole or in part, be used in conjunction with other programs the instructor is using;
3. to provide a curriculum that allows any instructor an easy, flexible and accurate program by which Individualized Educational Plans can be developed;
4. to provide a curriculum for any instructor which incorporates Norm and Criteria Referenced evaluation techniques;
5. to provide a curriculum with an in-built accountability for better instructor management of his/her time and better management of the students' programs; and
6. to provide in-built organizational strategies that minimize instructors organizational time and maximize instructor/pupil interaction time.

Description

The purpose for developing this compehensive and innovative program centered on two motives. The first motive was to develop a comprehensive educational program specific to the TMH group and to their learning characteristics. The first task therefore, was to investigate, study and understand the learning characteristics of the TMH population. These characteristics then guided the development, the organization and evaluation methods of the curriculum. The outcome was a curriculum specific to the TMH students. The curriculum allows each student to progress at his/her own rate and provide content that is interesting, meaningful and appropriate for the students' positive growth and assimilation into the general mainstream of society. The second motive for developing the curriculum was to provide a manageable and totally accountable curriculum for the instructor. The curriculum had to provide the instructor with inbuilt organizational strategies and allow for individual student educational planning. It also had to facilitate

accurate, specific and general, criteria and norm referenced evaluation methods. The curriculum had to allow any student to progress at his/her own learning rate and this to be easily monitored by the instructor. The curriculum had to provide the instructor with enough flexibility to use his/her own instructional strategies to accommodate the various learning characteristics of the TMH individuals. Thus, the curriculum had to be organized as an educational guide, as well as, an educational program.

The developed curriculum incorporates seven main PROGRAMS. These are:

1. Functional Academics
2. Independent Skills
3. Self Awareness and Social Safety
4. Home Maintenance
5. Clothing Care
6. Industrial Arts
7. External Training.

Each of these Programs is divided into various CATEGORIES. For example, Functional Academics is divided into five categories:

1. Number Work
2. Time
3. Money
4. Functional Words/Reading
5. Writing.

Each of the Categories within the seven Programs is further sub-divided into SUB-CATEGORIES. Each Sub-category maintains one goal. To attain that goal, task analysis was used to break down into specific small steps, procedures to reach that goal. Some Sub-categories include specific instructional procedures. Each Sub-category task sheet has its own evaluation criteria for each specific step in the sheet. Each student has his/her own Sub-category task sheet and in this way can progress and be evaluated at his/her own rate. In the overall curriculum there are seven PROGRAMS, thirty-two CATEGORIES, over 600 Sub-category task sheets, and over 5,000 individual tasks.

A number code system is used throughout the curriculum to label each and every Sub-category task sheet. The code is a three number system. The first number indicates the Program, the second number indicates the Category, and the third number indicates the Sub-category. Any task sheet can easily be identified and located within the curriculum, as can any individual specific step on any task sheet. The number system also allows for computerization of the entire curriculum. This has been done.

The curriculum task sheets provide for Pre- and Post-testing. A Summary Book which, in précis form, has all the Sub-categories, summarizes yearly

work. Report cards, consistent with the curriculum provide for monthly evaluations.

Evaluation

This curriculum is unique in its accountability procedures and the extent of the evaluation procedures. Every task on every Sub-category task sheet has its own evaluation criteria. Any instructor, at a glance, can tell where the student is on any Sub-category task sheet. The evaluations on the task sheets make it possible for progression at individual rates. Evaluation, since criteria is established, is universal and any instructor will know where and what the student knows and what should be taught. This provides for a smooth transfer of information from one teacher to another and from one school to another. In addition, if any parent or guardian comes into a classroom and asks to view his/her child's progress, any instructor can easily indicate where the child is at, what he/she is presently doing and what he/she will be doing in the future. Total accountability, to such a degree as incorporated in this curriculum, is unique.

Conclusion

This curriculum has been developed over a period of seven years. Various levels of TMH students have been exposed to this curriculum both at the junior and senior high school levels. Ongoing changes have resulted in a curriculum that is extensive in scope and content yet easily managed with minimal training required. The curriculum has provided an evaluation scheme that is exact, specific to content, and extremely accurate. The computerized version of this curriculum provides for even more exact types of evaluation schemes not possible without the use of computers. The curriculum content is meaningful to the TMH students. What is taught and learned in class is taken out of the classroom and applied to actual situations that the TMH student would encounter. In these situations, the student uses what he/she has been taught. In many cases, retention of information is very high. A new instructional methodology has also been applied in this curriculum in the Self-awareness and Social Safety Program. This instructional method, when tested, indicated over seventy per cent retention after six months. Pretesting provides accurate instructional starting points. Continual evaluation provided in the Sub-category task sheets makes this curriculum accountable to the specific levels of any task. The use of this curriculum and its organization allows for easy transfer of information from one class to another, from one school to another and from one instructor to another. Transfer of information is consistent and always accurate. By following the number code system, a filing system is easily maintained by any instructor. Although thousands of tasks are incorporated in the curriculum, using the number code system allows any material to be accurately stored, and easily reirieved, at any time, and by any instructor. The developed curriculum has proven itself a positive contribution to the education of any Trainable Mentally Handicapped student.

Names and addresses of teachers: 88-26

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Emily Noble
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Sault Ste. Marie, Ontario
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Nancy Viita

Emily Noble

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Title:

THE MATH LAB AND LENDING LAB AT TARENTORUS PUBLIC SCHOOL

Introduction

The Math Lab is a fun place, filled with manipulatives, in an informal setting. Children are encouraged through the discovery process to inquire and explore. The Math Lab is designed to channel a child's natural enthusiasm for manipulative activities into math learning experiences. Skills and concepts are developed through these experiences.

It is also a place where children, teachers and parents work hand-in-hand in an atmosphere of sharing ideas, thought processes and re-

Titre:

LABORATOIRE DE MATH ET SERVICE DE PRÊT À L'ÉCOLE PUBLIQUE TARENTORUS

Introduction

Le laboratoire de math est un endroit amusant, rempli d'objets à manipuler, dans une ambiance décontractée. Les enfants sont encouragés à chercher et à explorer, par la découverte. Le laboratoire est conçu de manière à traduire des activités de manipulation, pour lesquelles les enfants ont un enthousiasme naturel, en expériences d'apprentissage des mathématiques. Les aptitudes et les concepts s'apprennent au moyen de ces expériences.

Les enfants, le personnel enseignant et les parents peuvent y travailler ensemble dans un esprit de partage d'idées, faire fructifier les

sponsibility for organizing and caring for equipment and materials.

processus de pensée et s'occuper de l'organisation et de l'entretien du matériel et de l'équipement.

Characteristics of Students

The children who participate in the Math Lab at Tarentorus School range in age from 5 to 12 years inclusive. These children are in the regular stream of our elementary school. As well, children with special needs, presently in our three Special Education Classes participate singly or with a small group in this setting. These pupils range in age from 7 to 13 years.

Objectives

In this setting, the learner is actively involved in the learning process. The Math Lab encourages exploration and discovery in a risk-free environment. The children learn by doing. Skills are developed and concepts formulated through direct experience. Discoveries are discussed with peers, teachers or parent volunteers. One of the main objectives is enjoyment: Children having fun as they manipulate materials, perform mathematical experiments and investigate activities.

Description

The Math Lab at Tarentorus Public School is set up in a spare classroom. This room houses many, many commercial and teacher-made manipulatives and activities. The materials are placed in centres, allowing children to investigate concepts covering all strands in Mathematics. The centres are: Number Work, Geometry and Measurement which includes capacity, mass, time, temperature and linear. To enhance these centres, we have large pieces of equipment: a computer, cash register and adding machines. Task cards are provided at each centre to stimulate thinking and provide ideas. These are open-ended to encourage creativity. Children work independently or in a small group situation with assistance from the teacher, parent volunteer or another classmate when required.

Many features are found in this program: a risk-free environment, small group interaction, growth strands for math concept learning and checklists for observation. In this setting, children develop positive attitudes towards learning mathematics. It makes the learning-teaching process enjoyable, challenging and meaningful. Parents play an active role in this setting. They work in a team-teaching role with the teacher or work with a small group in the setting under the teacher's guidance.

It is our intent to expand the materials and activities to include the intermediate division. This would entail buying commercial equipment, making activities and employing someone to type activity cards and possibly devising computer games to complement and enhance the curriculum at this level.

We've also attempted to set up a functional lending lab of math equipment to encompass the mathematical program from Kindergarten primary to Grade 8. Monies available would enable us to buy equipment, get secretarial time to type activity cards and purchase library-related materials, enabling all children to borrow mathematical aids in a sharing program with parents.

Parents actively participate during the school day and are anxious to take an active role with their children after hours as well. Parental involvement is advocated in all recent Ministry documents across the curriculum. Workshops would be conducted to discuss philosophy, demonstrate use of materials and teach parents how to work with the child enhancing and extending his/her mathematical experiences.

I feel this innovative way of discovering math concepts through a hands-on approach has become a model for teachers throughout the Province. The new Ministry document on Junior Geometry advocates children discovering geometric relationships through a hands-on activity approach which is now happening in our setting. Continued updating of materials and ideas will be shared with teachers throughout our Province both through visitation and workshops.

Conclusion

This setting has provided many meaningful math experiences for our students. The math lab has been used for workshops for local and area teachers, principals and consultants. Other math centres have been developed using this model. Hopefully, with funds enabling the purchases of a wider range of manipulatives and materials, we can expand to the intermediate division and offer more workshops and opportunities for teachers to operate in a similar framework.

Students/Groupe d'élèves

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*Della Webster is currently on leave of absence and residing in the Northwest Territories.

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Title:

FOSTERING ENVIRONMENTAL EDUCATION

Introduction

"... education must prepare growing human beings for the future, not only their own future, but that of their children, their nation and their planet."
Julian Huxley

In nurturing a new awareness in the outdoor environment, it is hoped that Environmental Education will be instrumental in developing a generation of students who are more keenly appreciative of nature, and more aware that the "thread that

Titre:

POUR UNE ÉDUCATION ENVIRONNEMENTALE

Introduction

"... l'éducation doit préparer les jeunes êtres humains à l'avenir, non seulement en ce qui concerne leur propre avenir, mais également celui de leurs enfants, de leur nation et de leur planète."
Julian Huxley

En favorisant la sensibilisation à l'environnement naturel, on espère que l'éducation environnementale, contribuera grandement à produire une génération d'élèves qui sait mieux apprécier la nature et est plus consciente du fait que le fil qui unit

holds nature together is undoubtedly tough yet extremely fragile".

tous les éléments de la nature est certainement résistant mais extrêmement fragile.

Characteristics of Students

The students range in age from 6 to 18 years and from all grade levels. As well, teachers from levels 1 through 12 have been involved in the project.

Objectives

1. To establish a meaningful Environment Education Program in our School District that encompasses all areas of the curriculum and grade levels.
2. To provide teachers in our School District the opportunity to obtain expertise in Environmental Education through a series of workshops, institutes and in-service sessions.
3. To create a position of Environmental Education Coordinator in our School District.
4. To establish an Environmental Education Centre in our School District which would provide students and teachers the opportunity to experience an out-of-school Environmental Education Program.

Description

Environmental education has been defined as the provision for learning experiences that pertain to all aspects of education and life in the out-of-doors. It is using the natural surroundings for its own sake and as an instructional aid to create, complement and supplement learning experiences.

As such, environmental education:

1. is an obvious resource for informing and educating students about our natural environment and developing a healthy attitude towards the out-of-doors;
2. is a means of relating curriculum studies to real life situations;
3. enables students to develop new interests and skills which can provide a basis for a lifetime of creative living and wise use of leisure time;
4. develops camaraderie, cooperation, teamwork and the strengthening of interpersonal skills and relationships;
5. helps students realize that the out-of-doors is any extention of the classroom; and
6. creates opportunities for sharing the joy of exciting discoveries.

The Environmental Education Program in School District Number 19 began in the Fall of 1982 and has continued to evolve and expand to its present form in 1987. As a result of a sustained committed effort on the part of the Environmental Education Committee all students from Grades 1-12 have been involved in the project.

The primary purpose of the project was to establish a meaningful Environmental Education Program in District 19 that would eventually become part of the District 19 curriculum.

A presentation was made to the District 19 School Board on January 11, 1983. As a result of a School Board motion, a committee was formed of four school board members and teachers to carry out the recommendations of the proposal on environmental education.

The teachers on the committee planned a series of workshops and in-service sessions for teachers and students on the various aspects of environmental education. The following is a list of some of these activities:

1. Student Canoe Schools, Grades 6 and 7, at Camp Pascobac. Eight sessions were held.
2. Students Winter Survival Workshop – Camp Pascobac.
3. Students Cross-country Ski Workshop – Hampton Elementary School.
4. Environmental Education Week for all schools in District 19.
5. Establishment and promotion of Outdoor Clubs in four elementary and two high schools in the district.
6. Workshops for teachers have included:
   a) Fall Workshops – Season Lesson Plans – Camp Pascobac,
   b) Winter Workshops – Season Lesson Plans – Camp Pascobac and Fundy National Park,
   c) Spring Workshops – Season Lesson Plans – Camp Pascobac, Fundy National Park and Kouchibouquac National Park,
   d) Teachers' Canoe Certification Schools (seven of these have been held), and
   e) Cross-country Ski Clinics were held in January and February, 1987.

Two Environmental Education Institutes for teachers have been held in District 19. The Institutes were funded mutually by the District 19 School Board in providing supply teachers and by the District 19 Professional Development Committee in providing funding for resource personnel.

As a result of the work of the committee, a new interest in environmental education has been fostered in District 19 for both teachers and students.

The District 19 School Board has offered their continued support to the coordination of the Environmental Education Program.

Evaluation

The major instrument or indicator of the success of the project was the increase in the participation of both teachers and students in the Environmental Education Program. To this end it has been a resounding success as all schools now have a contact person on staff who is the liaison between their school and the outdoor education committee. The School Board has also continued its support throughout the period of the project.

Conclusion

The Environmental Education Committee is gratified by the response and commitment the teachers of District 19 have to the concept of environmental education.

The development and enhancement of Environmental Education programs cannot help but benefit the student, teacher, parents and the school. As Guther Burbanks of Erewhan School in Lachine, Quebec so aptly states:

"Every child should have mud pies, grasshoppers, water bugs, tadpoles, frogs, wild strawberries, acorns, trees to climb, brooks to wade in, water lilies, hay fields, pine cones, rocks to roll, sand, snakes, blueberries, and hornets; and any child who has been deprived of these has been deprived of the best part of his education."

Hopefully our Environmental Education Committee has made a contribution to achieving this end.

PROJECTS OF PREVIOUS FIVE YEARS ON WHICH INFORMATION IS AVAILABLE/DES RENSEIGNEMENTS PEUVENT ÊTRE OBTENUS SUR LES PROJETS SUIVANTS DES CINQ ANNÉES PRÉCÉDENTES.

Project No./ N° de projet	Title/ Titre
87-1	Creative Drama with Mentally Handicapped Students/ Création dramatique avec des élèves handicapés mentaux
87-2	Design for Success (A Democratic Model Used to Write and Produce a Play)/Le succès à coup sûr (un modèle démocratique pour écrire et produire une pièce)
87-3	La paix ça se construit/Peace Can Be Built
87-4	Development Education in Industrial Education: A "Hands-on" Approach to World Awareness/Éducation pour le développement dans un cours d'éducation industrielle: Une approche concrète des problèmes mondiaux
87-5	Classroom in the Sky
87-6	Shakespeare and Elementary School Students
87-7	Helping Parents Read to Their Children
87-8	Enrichment Program — Mock Trial — "From Arrest to Detention"
87-9	Marginal Student Program and Support Services
87-10	Forensic Science and Criminology
87-11	Experiencing Poetry
87-12	Hockey Cards and Computers
87-13	Integration in the Junior High School: A Handbook for Parents
87-14	Programme Mile-End: An Alternative Program for Disaffected Youth
87-15	Evaluation Techniques: A Handbook for Teachers
87-16	Teaching the Scientific Process and Attitude in the High School Physics Lab
87-17	SKW'UNC-WÁS: A Squamish Cultural Immersion Program
87-18	Native Indians and Euro-Canadians: A Cross Cultural Training Program

87-19	Initiation à la démocratie scolaire
87-20	Si tu m'écoutais écrire
87-21	Approche communicative et audio-visuelle pour l'apprentissage de l'anglais langue seconde
87-22	An Effective Reading and Spelling Program for Children with Limited Vision
87-23	Elective Course Sociology 122
86-1-1	Bringing Elementary Music into the 80's
86-1-2	Shakespeare and the Grade Two Student
86-2-3	A Program for Teaching Peace and War in a Nuclear Era
86-2-4	A Unit of Work which Allows Junior High Students to Investigate and Record their Heritage and Gain Basic Research Skills/Une unité de travail qui permet aux élèves du cycle inférieur de l'école secondaire d'étudier et d'enregistrer leur patrimoine et d'acquérir des aptitudes de base en matière de recherche
86-2-5	A Voyage of Discovery and the Holocaust Remembered (An Interview Feature Story-Exhibit Technique to Encourage Intergenerational and/or Intercultural Communication)
86-2-6	Enrichment Programs — Primary/Junior Levels — In-class and Small Group Withdrawal
86-2-7	KIDSLINE
86-2-8	Le Canada, d'une matière à l'autre — Matériel didactique interdisciplinaire
86-2-9	Ship Ahoy
86-2-10	The Connecting Step
86-2-11	Une approche ludique totale en déficience mentale
86-3-12	The Writing Room
86-4-13	An Integrated Unit of the Seashore
86-4-14	The Math Science Resource Room Project
86-4-15	Out for Fungi
86-5-16	Canada: Growth of a Nation — Student Guide
86-5-17	Explorations: A Canadian Social Studies Program for Elementary Schools

86-5-18	Mock Trials Relating to the Riel Rebellion of 1885/Simulation de procès relatifs à la rébellion Riel de 1885
86-5-19	You and the Law
86-6-20	Robotics Application for Computers: The Friendly Robot Project/La robotique et les ordinateurs: Le projet du robot amical
86-7-21	From the Locker to the Classroom: Using Advertising to Teach Media Literacy and Language Arts
86-7-22	Macdonald-Cartier Community Television Project: (M.C.T.V.)
86-7-23	Prévention du suicide en milieu scolaire/The Prevention of Suicide in the School Environment
86-7-24	The Bargain Periodical Index
85-1-1	Division III Modular Fine Arts Program
85-1-2	Essais musicaux
85-1-3	Integration of the Fine Arts in the New English Language Arts Curriculum
85-1-4	Reaching Out to the Community in a Dramatic Fashion/ Intervention théâtrale dans la collectivité
85-1-5	M.U.S.I.C (Motivation Using Successful Innovative Concepts)
85-2-6	Airborne
85-2-7	Apprendre en enseignant/Learning by Teaching
85-2-8	Catalyst for Learning
85-2-9	Enseignement de l'éducation sexuelle au centre d'accueil Relais St-François
85-2-10	L'ensemble pédagogique: Création de monnaie et politique monétaire
85-2-11	Émulation quant au comportement, au rendement académique et à la vie quotidienne à l'école Saint-Coeur-de-Marie
85-2-12	Listening and Thinking and Speaking and Writing
85-3-13	An Approach to Discipline in High School
85-3-14	The Teddy Bear's Approach to Writing a Paragraph

85-3-15	The Queen Charlotte Islands Reading Series and Guidebook
85-3-16	Techniques in Research Essay Writing
85-4-17	Elementary Science – A Time for Renewal
85-4-18	Motivational Techniques in Science
85-4-19	The N.F.B. Canada Map
85-4-20	Life Science Comes "Alive"!
85-5-21	QUEBEC and CANADA: An Alternative History Course for Non-academic Students/Le QUÉBEC et le CANADA: Un cours d'histoire de rechange pour les élèves en difficulté
85-6-22	Forestry Career Preparation Program
85-7-23	Ilhakvik Enrichment Program – 1981-84/ Le programme de renforcement d'Ilhakvik – 1981-1984
85-7-24	Latchkey Program
85-7-25	Skin and Scuba Diving
84-1- 1	Video Drama
84-2- 2	Une approche psychomotrice dans l'enseignement de la natation aux enfants déficients mentaux moyens âgés de 5 à 21 ans
84-2- 3	"Bonjour mes amis"
84-2- 4	A Gifted Unit for the Reluctant Learner: The Famous People's Unit
84-2- 5	The Interdisciplinary Team Approach to Instruction
84-2- 6	Using Folk Music as Medium in Canadian History, A "Voice to the Past"
84-3- 7	From Examiner to Trusted Adult: Sharing Writing in a Climate of Trust/De l'examinateur à l'adulte sur qui on peut compter: Comment établir un climat de confiance grâce à l'échange de correspondance
84-3- 8	"Games that Children Play": A Language Arts Theme Approach
84-3- 9	Thematic Approach to Teaching Language Arts
84-3-10	An Interdisciplinary Approach to Reading and Social Studies Using the Topics of "Old Age and Dying" and "Ethnic Minorities"

84-4-11	"ASTREK" (ASTRonomy Explorations in Kindergarten)/ "ASTRONOMATE" (ASTRONOmie en MATErnelle)
84-4-12	"BLAST OFF"/MISE À FEU
84-4-13	Cockroaches and Things
84-7-14	Crime Buster (Student's Crime Prevention Workbook) Winner of the 1983 Solicitor General of Canada Award for Crime Prevention
84-7-15	Values and Career Exploration Program for Grades Kindergarten – Six
84-7-16	Éducation psychologique et formation en animation et relation d'aide
84-7-17	Individual Education Profile for Elementary Students with Learning and Adaptation Problems
84-7-18	Lord Selkirk School Division No. 11 Junior Parliament
84-7-19	The Learning Enrichment Service (LES): An Integrative Model for Enrichment Programming
84-7-20	Commis-vendeur – MINI-MAG 84/Sales Clerk Course — MINI-STORE 84
84-7-21	Peer Action
84-7-22	Logiciels français pour PET et COMMODORE 64
84-7-23	Tupper Mini-School/Emma's Infant Care
84-7-24	Wilderness Experience Program
	CREE
83-1-1	Electronic Music
83-1-2	Projet mille dessins
83-1-3	Théâtre des marionnettes "Protégeons notre milieu"
83-2-4	Life Skills and Work Orientation Department ... Co-Op ...
83-2-5	Enthusiasm is Caught — Not Taught!/L'enthousiasme se communique — Il ne s'enseigne pas!
83-2-6	Freedom/Freedom (Liberté)
83-2-7	Learning Centres for the Grade One Students
83-2-8	Teaching of Study Skills by the Direct Instruction Method at the Junior High School Level

83-2-9	Fine Arts Physical Education and Recreational Activities in a Rural Junior High School
83-3-10	Inner Journeys — An Approach to Creative Writing
83-3-11	Signs of the Environment: A Meaningful Approach to Beginning Reading
83-3-12	The Fishing Project
83-4-13	Alchem: A Wholistic Chemistry Education Program
83-4-14	Teaching Computer Programming with School-Wide Application (and Beyond)/Enseignement de la programmation machine au niveau de toute une école (et de la collectivité)
83-4-15	Grade XIII Biology Resource Book
83-4-16	Jeux mathématiques
83-4-17	Mathematics Workbook for Learning Disabled Adolescents
83-5-18	Teaching Respect for the Law
83-6-19	The Meat Tray Glider
83-7-20	A Survival Program for Young Children/Programme de survie pour les jeunes enfants
83-7-21	A Career Exploration Program for Students in their Final Years of High School: A Cooperative Approach
83-7-22	Lapidary in the Classroom
83-7-23	Positive Peer Pressure
83-7-24	Correction de tests objectifs du type choix multiple par micro-ordinateur